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ABSTRACT

The PACE project is directed to all students in grades 4-6 in the Mehlville School District (St. Louis, Mo.). The major purpose of the project is to involve students in an enrichment program to develop skills in self-understanding and in effective communication with parents and others and is based on the idea that there is a need for a more adequate understanding of communication skills between child and parent. This handbook has been designed for the teacher to use in a sixth-grade classroom setting and includes units in awareness, communication, and family. The activities are intended to take from 45 to 60 minutes each, once a week for 12 weeks. Examples of handout sheets are included. (Author/HMV)

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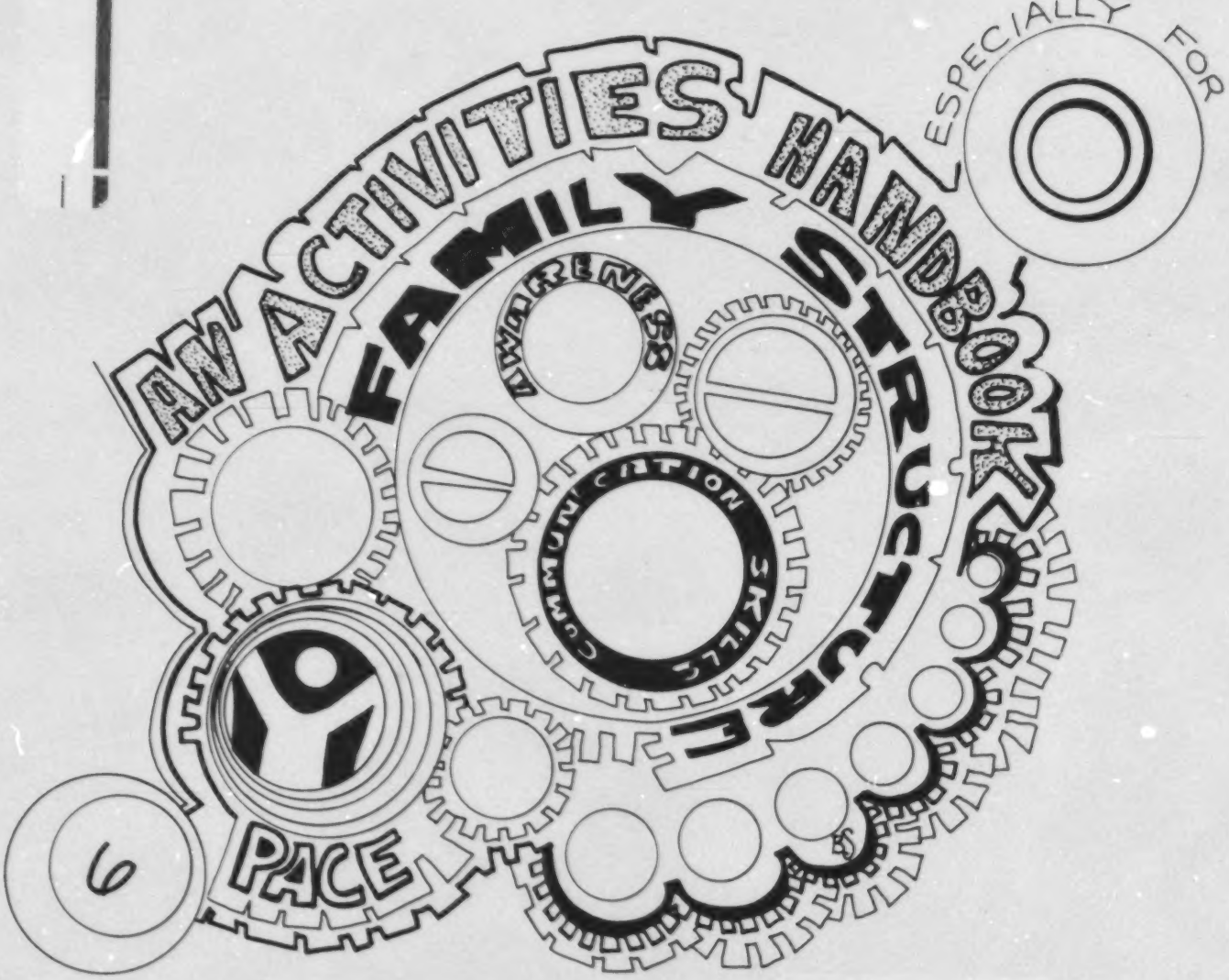

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CG 010 202

"Our problem and our task is to find a way to bring people and information together into a dynamic, evolving relationship which will honor the integrity of man, the concerns of society, and the nature of knowledge itself. The primary focus, though, must always be on man. Man is the end. Subject matter is the means. Society is the result."

Jack R. Frymier, "Stimulation and the Need to Know"

foreword

The reader is now in possession of one of the first three PACE Activities Handbooks. Our goal is to facilitate healthy responsibility and self-confidence in children systematically through class activities and games.

Our concern, like the concern of many teachers, is that while the educational establishment talks about educating the whole child, they have been almost totally involved with the mental and physical aspects of children, largely ignoring their emotional growth and well-being--what the Pflaum/Standard people call the Third Curriculum. One of the more common excuses offered for this discreptancy is that teachers can't handle the emotional, affective domain. We catagorically reject that as fallacious.

Not only can teachers "handle" growth experience, we feel good teachers have been doing it and doing it well for lots of years. What has been lacking are materials, ideas, experiences, "hands-on" teaching aids that facilitate growth in these areas. It is to this problem that we have addressed ourselves.

By approaching the affective side of child development through communication activities, we hope to provide opportunities for growth through self-expression in 3 areas:

1. Awareness - including emotions, self-concept and feelings of others.

2. Communication Skills - including verbal and non-verbal sending and recieving

3. Family Structures

We are painfully aware of some flaws in these handbooks. We know also there is value here, as well as a great need for even more materials along these lines. If you will share with us your suggestions, comments, and techniques that have worked for you, we'll make it better; and our students will benefit from it.

The PACE Staff

I. An Introduction

The PACE project is directed to all students in grades 4, 5, and 6 in the Mehlville School District and the cooperating private schools in the Mehlville area. The major purpose of the project is to involve students in an enrichment program to develop skills in self-understanding and in effective communication with parents and others.

This project is based on the idea that there is a need for a more adequate understanding of communication skills between child and parent. It assumes that a better relationship between children and parents will have a favorable effect on the school life of the child and will contribute to the stabilization and well-being of the family.

The student phase of this program will be implemented principally by the existing teaching staff using materials provided by the PACE staff and supported by appropriate in-service training.

II. Our objectives

Students in grades 4, 5, and 6 are to be directed in activities to increase their skills in awareness, communication, and family structure. The activities will be implemented by the classroom teacher with resources and materials provided by the PACE staff.

"Most people miss so much of what they are.
...But the tragedy is that
They miss it without
Knowing that
They missed it.

Human Development Training Institute

III. This handbook

This handbook has been designed for the teacher to use within a classroom setting. The activities are in the following order:

1. Awareness

   Activity 1 - Emotional Spectrum
   Activity 2 - Self-Concept
   Activity 3 - Feelings of Others

2. Communication

   Non-Verbal Skills - Activities 1 and 2
   Listening Skills - Activities 1 and 2
   Verbal Skills - Activities 1 and 2
   Problem Solving Skills - Activities 1 and 2

3. Family

   Activity 1

These activities, intended to take from 45 to 60 minutes each, were designed to be done one per week for 12 weeks. Use them more frequently if you wish.

Student handouts

Within the activities presented, there are many handout sheets to be given to students to carry out the activity plans. These sheets can be copied directly from the pages of this handbook or the sheets can be sent directly to the teacher from the PACE office.

To request handout sheets, please call the PACE office (894-2421) and request the activity, grade level, and the number of sheets needed for your class. Please allow 1 week for inter-school mail delivery to you.

Your comments

A comment page has been included at the end of this handbook. Please fill out this page at the time you are doing the activities. We need your comments, suggestions, criticisms, etc. to help the PACE staff improve the activities. Naturally, we would also like to hear about the ones that go well! The handbook and the comment page will be collected at the time of the final student testing. You will be notified as to the exact time schedule.

Some suggestions:

warm ups

It is our feeling that the effect of any learning experience is enhanced if there is a "warm-up" or transitional device used that acts both as a "closer" to what went before as well as an opener to what's coming. Any activity that creates a sense of curious inquiry or that simply "grabs" attention can be a warm-up.

Some common ones are:

Role-call responses
Incomplete sentences
Physical activities
Mind 'trips'
Questions
Personal experiences (yours, too)
Fictional, "hammy" stories, etc.

We invite you to share yours with us.

group development

The activities within this handbook will require the use of groups to a great extent. The following principles are useful concepts that a teacher may apply in working with groups:

1. show acceptance of feelings
2. observe a degree of permissiveness - remember there are few right or wrong answers
3. build boundary lines for behavior
4. give support during stress
5. facilitate personal response

In a atmosphere fostured by the above principles, students can acquire strong motiviations for personal growth and self-expression. This very atmosphere captures his emotion.

Using groups in the classroom calls upon a set of skills necessary for the classroom - listening situation. Through listening and sharing the children learn to identify and to understand the feelings of others. Then the individual finds he/she is important, and not alone. Listening to others also permits a tension-release within the child. The child is also able to find out how others feel and think about things. He/she is then able to evaluate himself/herself in terms of group reality.

Groups also allow room for children to gain skills in dealing with people and critical thinking. It must be remembered that these benefits will happen only when a child is not pressured to share within the group. The individual's right to "pass" (not to speak when he/she wishes) must be observed.

There are many different types of groups suggested within these activities. When large group discussions involve the whole class, the room could be arranged so that all children can see each other. Smaller groups can be formed using 2 students (dyads), 3 students (triads), etc. A group-on-group situation can be arranged where one group works together in the center of a circle composed of the rest of the class.

questions

Any general discourse on "questions" seems doomed to become either obscure in specificity or banal in generality. So in a backhanded attempt to avoid either (and risking the probability of committing both) we wish to be general enough to be relevant yet specific enough to have value.

In general, then, we have come to believe that there is almost no such thing as a real question. (Notice that we said "almost;" that's our cop-out). By "real question" we mean a genuine, data-producing inquiry phased for no other purpose than to elicit information. An example of a "real" question might be, "Where's the men's room?" assuming of course that the question arose out of an honest need. Consider another question that is more obviously not a question: "Why can't you follow the directions?" Probably, the speaker intends to make a statement, like maybe, "I am really upset when you don't follow directions carefully because it takes class time, my patience, etc." There's nothing really wrong with question-statements (I call them "questments") so long as we understand them for what they are and for what they do. Here are a few more common ones.

At school:

1. "Why can't you be more careful?"
2. "Are you going to sit here and waste the whole day?"
3. "When are you going to learn to...?" (go ahead, there are lots of possibilities here.)
4. "Bobby, are you incapable of being quiet?"
5. "Gwen, what did you do to cause her to hit you?"

And at home:

1. "Hamburger again, Hon?"
2. "When are you going to fix that switch so I can sew?"
3. "Another meeting tonight, Dear?" "How many is that, this month?
4. "Do you know that you've had 9 highballs so far tonight?"

O.K.? Questions are sometimes real, but more often they are masked statements. "Questmunts" rarely elicit the same responses that the re-phrased statement would. Our purpose for dealing with this here is simply to foster greater awareness of questioning as a communication device so that - like any other tool - it can be better used.

Specifically, the question as a teaching device lends itself to great artistry.

1. The "open" question not only directs attention; it also defines the scope or comprehension of a discussion. "What do you think about what we did yesterday?" might be too broad. "What did Paul say about the activity?" too specific. "How did you feel when we talk about conflict?" might be just the opener to get back into a topic.

2. The lifting question then provides a method to move a detailed discussion to a more general level. "What seems to be the reason for what we've been talking about?" What do you think might happen as a result of this?"

3. Supporting questions extend, draw out, or clarify. Sometimes called "open-ended" questions, they offer an opportunity to get more information for class examination. "Can you tell us more about that?" or "That's interesting and I want to be sure I understand you. Can you say it another way for us?" Such a question can also provide positive emotional support, resulting perhaps in greater self-confidence in a shy student.

For too many years questions have been used to embarrass, to "put down", to trap. The effective teacher recognizes the inherent destructiveness of such uses for questions and avoids them. Questions in an open discussion should facilitate involvement in the process rather than "right" answers.

> "We often have to play roles - for instance, to be deliberately on your best behavior - but the compulsive, manipulative role-playing that replaces honest self-expression can and has to be overcome if you want to grow up."
>
> F. Perls.. In and Out the Garbage Pail

role playing

Role playing is a way of solving problems through acting them out. It is a reality practice where problems are dramatized and then examined without "rights" or "wrongs". It also helps to develop insight into other people and oneself.

The following steps should be followed in role-playing.

1. recognize and identify the problem
2. warming-up period (see below)
3. select the participants
4. prepare the class to observe accurately
5. actual role-playing
6. discuss the action
7. role play again
8. share feelings and generalize

Below are some suggested warm-up exercises that can be used before role-playing:

1. Pretend that you are walking: -- through very deep snow -- on marbles -- through fallen leaves.

2. Pretend to eat: -- an ice-cream cone -- a potato chip -- a lollipop -- a pickle -- a toasted marshmallow -- cotton candy -- a lemon.

3. With another student or in a circle of students, pretend to toss back and forth: -- a baseball -- a basketball -- a chunk of ice -- a feather -- a porcupine -- a pillow -- a very hot potato.

4. Show the class what you would do if: -- you had just walked five miles -- the temperature got up to 95 in the shade -- you tried to lift some barbells -- you had a blister on your heel but were late for school -- you had a cinder in your eye -- you had to carry a full pail of water without spilling any.

5. Without using any objects, show the class how you: -- brush your teeth in the morning -- nail two boards together -- put on a pullover sweater.

6. Stand facing another student. When he makes a movement. Pretend that you are his reflection in a mirror. Keep this up until you can do it well, then change roles. Make your moves slowly at first; don't try to trick the other person.

7. Read aloud from one of your school books, pretending that you have a mouthful of marbles -- of straight pins -- of peanut butter.

unfinished stories

Some suggestions for using unfinished stories.

1. Discuss possible endings especially noting rationale the child uses to decide how to solve the problem.

2. Tune into the feelings of the people within the story and continue reaching for possible feelings that would result from the endings the class discusses.

3. Role play what has happened in the story and also various endings; then discuss reasons and feelings.

4. Read the story and submit to the class a set of possible alternative endings. Have each child pick the ending that they favor and give a reason for choosing it. Each child gets a chance to respond.

5. Read story as given - discuss and have class finally decide on one or more solutions. Now change some circumstance or detail in the story. Does the group need to revise their solution? Discuss - changing circumstances changes what can be done.

6. Read story as given - discuss and have class decide, or you decide on possible endings - divide classroom area into possible stations and assign a given solution to an area. Now have each member of the class walk to the area of the room (station) that represents the solution they would choose. Allow some time to state reasons for choices. Now change the circumstances of the story. Allow class to move to new location or remain at chosen solution - station. Watch for group pressures, following the lead of classroom leaders, isolates, standing alone for what one values. Discuss these things if applicable and the class recognizes them and brings them up.

7. Have class write their own endings.

8. Draw picture depicting endings.

9. Often unfinished stories have a theme that particularly relates to a problem prevalent in a particular classroom. Often these stories can be used to begin a discussion concerning this problem and the story can become a vehicle for solving not just the problem within the story, but also the class's problem.

10. Remember, unfinished stories seldom have 'right' or 'wrong' endings. Encourage a wide variety of responses to the stories without judging the responses.

*from Unfinished Stories - NEA, 1966-1968

brainstorming

Brainstorming as a group problem-solving technique involves simply accumulating as many ideas as possible on a particular problem or issue. Because evaluation inhibits creativity and creativity is critical to imaginative solutions, there is only one rule: No idea or suggestion - no matter how far out it may seem - is to be put down, evaluated, or judged negatively during the brainstorming process. Laughter and general hilarity are often natural results of the first few attempts at uninhibited brainstorming. Careful redirection will reestablish the process without dampening creativity.

The easiest introduction into brainstorming involves tasks like:

> How many uses can you think of for a brick?
> Tin can? Straight pin? Piece of paper? etc.

home rule

Any activity (or part) that you strongly feel is inappropriate for your class may be modified or omitted as you choose. It would help us in evaluating them if you would note on the "comment page" the deviations you chose. Suggestions for improvement are appreciated.

> "I do my thing, and you do your thing.
> I am not in this world to live up to your expectations.
> You are not in this world to live up to mine.
> You are you and I am I,
> And if by chance we find each other, it's beautiful.
> If not, it can't be helped.
>
> F. Perls, Gestalt Therapy Verbation

Awareness
Activity I
Grade 6

"Emotional Security"

Arrangements: groups of three

I. Create some physical insecurity to relate to emotional insecurity. Place something under diagonally opposite chair legs (one chair per group). Use thread spools if possible, two hard bound books if nothing else is available. Take turns, each sitting while another balances. "Close your eyes and imagine the chair is balanced on a wire stretched between two tall buildings. Reach out for a book, or try to tie your shoe. Imagine you are on a rope over the Grand Canyon. Imagine you are between the wingtips of 2 stunt pilots at 10,000 ft." etc. Very few (if any) questions will be needed to establish the feeling of physical insecurity. A transition question like "Are there other kinds of insecurity?" can elict awareness of emotional insecurity to set the stage for attention to that area.

II. Brief discussion on security vs. insecurity*

A Secure Person

-is not obsessed with winning

-can be himself without fear

.accepts herself (himself) for what she (he) is rather than what she (he) ought to be or should be.

.is not driven by need to please, tease, or change others.

.knows the difference between caring and acting like he cares, between knowing something and acting like he knows.

-listens to others, thinks for himself and comes to his (her) own conclusions, yet is capable of openly admiring and respecting others.

-does not need to play helpless, or to blame; to control or be controlled.

-is learning

when to be assertive and when to shrug it off
when to be with others and when to be alone
when to work and when to play
when to cry and when to laugh

*from James and Jongeward, Born To Win, Addison Westly, 1971

when to confront and when to withdraw
when to speak and when to be silent
when to hurry and when to wait

A secure person

-values time - does not waste it

-easily admits his mistakes without excuse

-knows how to have fun, enjoy living in the now

-can postpone enjoyment without resentment

-is flexible - can change plans if needed

-cares about the world and its people

People are neither secure nor insecure, per se. They are at a moveable point on a continuum between the poles. (Draw continuum on board and discuss)

insecurity									security
1	2	3	4	5	6	7	8	9	10

III. Have students place a "me" on their own "security scale" sheet. (This can be done for various areas of their life.) Share if they choose. From incomplete sentence (I feel secure when.....) the students are to draw symbols on their security shields to represent a factor or element in their own security. Example:

a heart to symbolize caring for others
a cross to symbolize religion
a $ to symbolize money, etc...

-Decorate to taste, color, etc.
-Symbols - (A Communication Skills Unit)
-Make bulletin board with them
-Take them home to share
-Decorate own rooms
-Tape to desk fronts
-Verbal sharing

IV. Read the following unfinished story to the class:

"What Should Irene Do?"

For quite some time Irene had realized that something wasn't right between her mother and father. Frequently her Dad didn't get home in time for supper, and sometimes she had been in bed a long time when

she heard his footstep on the stairs. She worried about this and about the angry voices she heard sometimes coming from her parents' bedroom.

Still, once she got to school where her friends were, she was able to push her unhappy thoughts to the back of her mind. She had a lot of fun with the other girls - spending the night at the home of her best friend on weekends, baking cookies, or playing kickball after school.

Then Irene's parents told her they weren't going to live together any longer, and her father moved to another town. Everything changed. At home, Irene felt alone and lost. Her mother was usually there, but she was different. Her eyes were red and swollen all the time, and no matter what Irene tried to talk to her about, she never seemed interested. Her father did come to take her for a short ride or to the movies every other Sunday, but it seemed to Irene that just as she got ready to talk to him about what was bothering her, it was time for him to leave.

Irene's lost and lonely feelings carried over to school. Things seemed as changed at school as they were at home. It seemed to her that her friends weren't as nice as they used to be and that the teacher ignored her. She started to do poorly in her school work, because in the midst of studying, she'd start to think about how miserable she felt.

Why had her father left her? Had she done something bad to make him want to leave her and mother? Why were her friends and the teacher so mean to her just when she felt sick inside and needed them the most? She didn't know where to turn for help. What should Irene do?

Thoughts To Think Aloud:

1. What makes Irene feel as though everyone at school owes her special attention? When she doesn't get it what happens?

2. Is Irene at fault because her parents have separated?

3. Does it help to talk about unhappy feelings with someone else? Who might Irene talk to about her problems?

4. If you were Irene's friend, how would you help her?

Discuss the idea that feeling responses lead to actions:

fear anger rejection insecurity	leads to	crying running away "kicking the cat" talking it out

V. Optional Activity - Trust Walk

Insecurity levels can be raised by good friends, talking it out, being made aware of self and TRUSTING.

In groups of two, each in turn is made "blind" (preferably with handkerchief or scarf) and is led by the partner around the room (outside if possible) trusting another to tell about or avoid obstacles, steps, chairs, etc. The idea behind trust exercises is thatphysical trust can represent and exemplify emotional trust, even though 6th graders may not be able to verbalize it.

VI. Wrap up with discussion of trust walk feelings.

How did you feel?
What would it be like to be blind?
Do blind or otherwise handicapped people tend to be less secure?
Do you know some that are secure? Why, do you think?

A certain amount of clowning around is indicative of a higher trust level of security (at least temporarily) and a discussion of this could lead to the more serious questions.

SECURITY SCALES

Insecurity Security

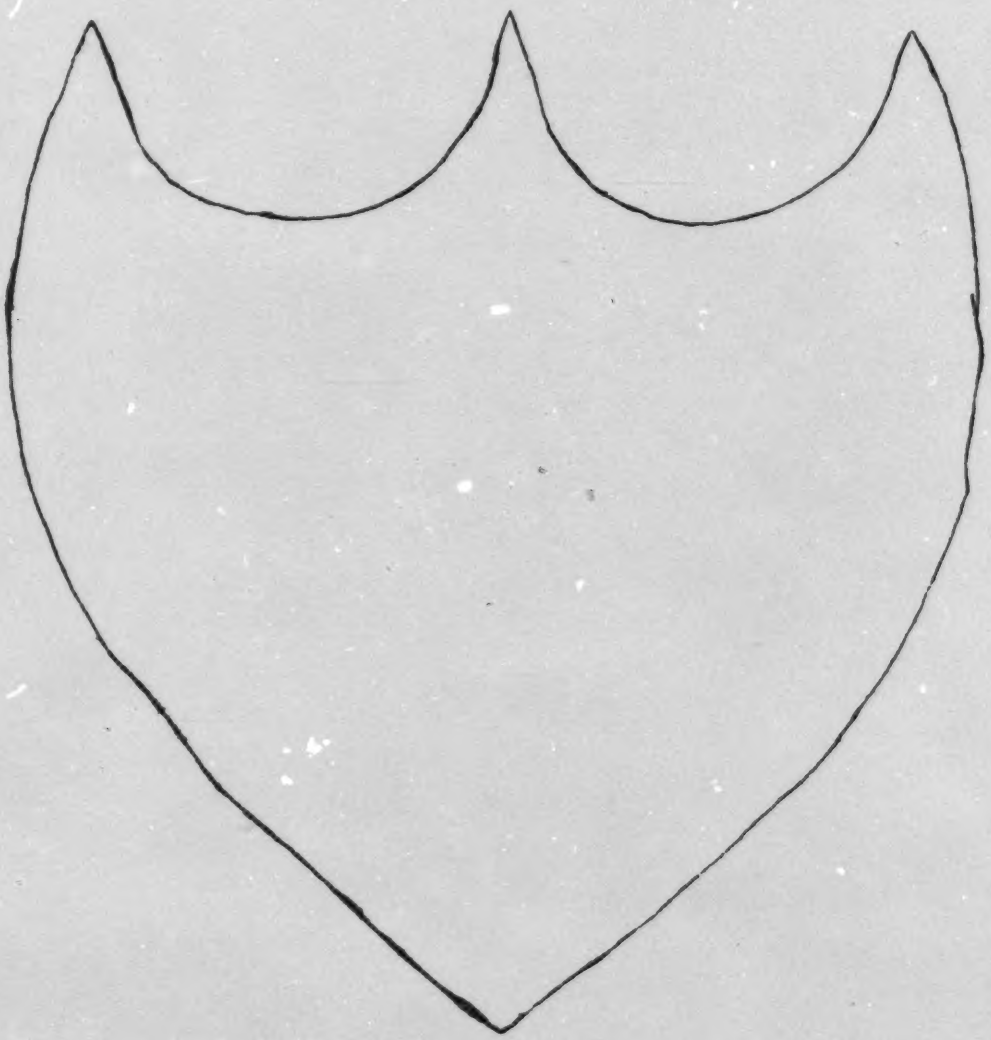
1 2 3 4 5 6 7 8 9 10

Insecurity Security

1 2 3 4 5 6 7 8 9 10

Insecurity Security

1 2 3 4 5 6 7 8 9 10



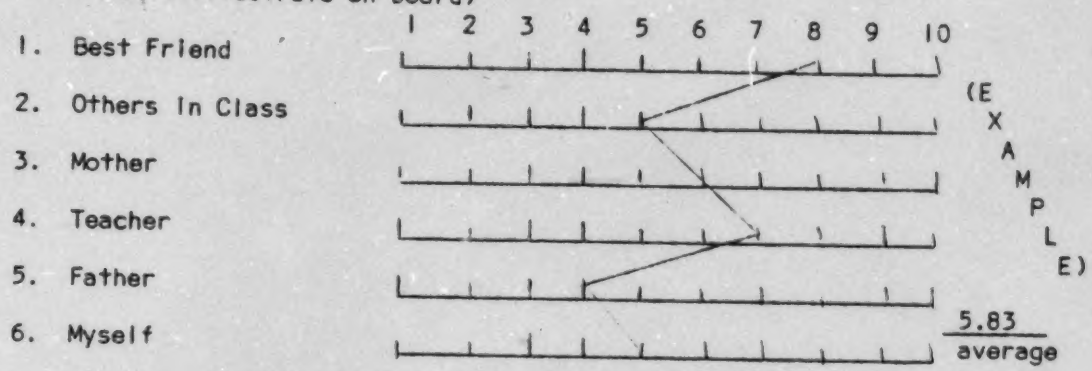
Awareness
Activity 2
Grade 6

"What Do Others Think of Me?"

I. These thought questions are suggested for warm-up:

"How do you think others feel about you? How do you feel about yourself? Does how you feel about yourself sometimes depend on how others feel about you? Is it important to be liked? ALL the time by everyone? How does your best friend feel about you, usually? Your mother? How do you think I feel about you?

II. Lets find out! On a piece of paper draw 6 lines and label them like this: (illustrate on board)



"Put a dot where you think it would show how satisfied you think others are with your school work. If you think your best friend would say "super" put a dot under 10 or 9 on that line; if you think the answer would be "a little better than average", put it under 6 or 7, etc. These are for you only - not to hand in, except voluntarily."

-They could connect the dots with straight lines
-Students could then average their "self-scores"
-Volunteers could talk about their own charts
-Teacher could graph several volunteers points on the board without names, and discuss them

III. Discuss briefly what self-concept is

Virginia Satir* uses the term "Pot" to talk about feelings of self-worth as if we all have a kind of inner container for self-worth

*Virginia Satir, Peoplemaking, Science and Behavior, 1972

feelings) A son might say, "My pot is high today," and the rest of the family would know that he felt on top of things, full of energy and good spirits, secure in the knowledge that he really mattered. Or a father might say, "I feel low-pot." This tells everyone that he feels tired or bored or abused; not particularly lovable.

Honestly, responsibility, love, energy - all flow easily from the person whose pot is high. He believes in his own ability. He is able to ask others for help, but he believes he can make his own decisions. He radiates trust and hope. He doesn't have rules against anything he feels. He accepts all of himself as human and therefore is ready to see and respect the worth of others. "High pot" people occasionally feel "down", frustrated, and unlovable, but they can accept these periods as temporary, not permanent.

Note to teacher: This definition of self concept is intended as a discussion guide for you - to provide you with information, ideas, and feelings that you can "gear" more appropriately to your specific class.

IV. Read "The Magic Hair Barette" and briefly discuss it

"The Magic Hair Barrette"

Sue felt that same old despair inside as she trudged home from cheerleader tryouts where she had watched the others perform in front of the pep club sponsors. "I wonder if the foreign legion would take a 13 year-old failure," she speculated darkly. Sue had not tried out for cheerleader. She had wanted to, but that old fear that the others would laugh or that she'd fall or make a fool out of herself always kind of swelled up inside of her and made her hesitate a littttle too long. "I just don't care that much about being a junior high cheerleader," she mumbled angrily to herself, kicking her way through the October gold and rust leaves, but she knew deep down that it wasn't true. "And it isn't so much that I might not make the squad, she told her Aunt Helen later that night at bed time, "If only I had the courage to just TRY!" Aunt Helen (who had been Sue's favorite since she could remember) sat quietly and listened, saying little while Sue talked. "I don't know what's wrong with me; I know I'm not as pretty as Tammy or as smart as Beth. I try to say something and it comes out all wrong and people laugh and I'm embarrassed and I want to try out for cheerleader or have a party or talk to Jerry Thompson (who lived only a block away and had smiled openly at her several times causing her almost to drop her books) but I start getting up-tight and I finally just shut up and quit trying."

Before school the next day, Aunt Helen showed Sue a small sterling silver hair barrette, smiled strangely and said, "Listen carefully. This is a magic hair barrette. Wearing it, you will be able to say and do what you want and others will accept you and you won't have to

be afraid but you must really believe it or it won't work." "There," she said placing it in the back of Sue's blond head just in front of her pony tail holder. "No questions now, go on to school."

And Sue left, feeling slightly let down by the magic talk, but she didn't want to hurt her aunt's feelings.

Curiously, the closer Sue got to school, the more boyant her spirits became, the more she got that what-have-you-got-to-lose kind of feeling, so when she passed Jerry Tompson on the sidewalk of the school (a meeting she was good at causing to just "happen") she crossed her fingers, launched a little silent prayer, looked directly at him, smiled, and said, "Hi, Jerry! I've been thinking about getting a group together for a Halloween thing. How about helping me get it going?" "Far out," Jerry replied enthusiastically and Sue didn't catch the rest of what he said or what she answered and minutes later after she'd tried to open the wrong locker three times, she still tingled with surprise and pleasure. And so the day went. Speaking when she had something to say in class, smiling and greeting people whose eyes she'd avoided before, laughing and chattering, Sue felt like something out of a science fiction story. "That silly barrette really works!" she said to herself, "I don't understand it but I'm not going to knock it!"

After school, breathless and still slightly giddy, she burst into her house and called out, "Aunt Helen!"

"She had to leave at noon, Sue," her mother said. "There was some unexpected business, but I'm glad you're home because I wanted to ask you about something I found by the front door this morning. Is it yours? I don't remember it." In her mother's hand, Sue saw the sterling silver hair barrette.

Question:

Did Aunt Helen mislead Sue? Was Sue really different that day? Did people react to her differently? What made Sue different?

V. In groups of 5, have them:

1) cut out their "me" badges (attached)
2) print their names on the "pot" smile
3) choose one word from the page that they would choose to describe themselves, cut and paste it on the badge
4) pass the badges around the group; each person adds one word to the badge to describe the owner of the badge
5) give them back to the owner for "personalizing" (decorate however they choose)
6) walk around the room nonverbally (no talking) and 'share" badges
7) volunteers could tell how they feel about their badges and the words others choose

Suggestions for using badges:

a. make a bulletin board of them
b. make mobiles - hang around the room
c. wear all day
d. save for later, for open house or holiday decorations

VI. Wrap-Up - Read the following story

"What Should Mike Do?"*

Mike looked longingly at Sid's chocolate ice cream cone, but he spent his own dessert money on candy that he could share with the other boys. Wouldn't it be neat, he thought, if there were something about me that would make people like me even if I didn't keep doing things for them all the time.

Mike had never been able to think of anything that people could like about him so he went through life doing th ngs that would make people act as though they liked him.

For instance, he always offered to lend his homework to people who hadn't done theirs, and he'd give up his turn at bat when recess was almost over if someone wanted an extra turn. If one of the boys had to clean the garage on Saturday, Mike would help him, even though he'd rather be playing ball. Whenever anybody asked a favor of Mike, he obliged - in fact, he usually volunteered before he was asked.

"Good, old Mike," the fellows would say, "I know you'd do it." Or just, "Attaboy, Mike!"

In spite of what the boys said, Mike felt sure they were laughing at him behind his back. In fact, he had a feeling that they probably disliked him because he was such a soft touch. He even hated himself because he acted the way he did. Then he'd say to himself, "Oh, well, at least they can't say I never do anything for anybody. It's better than being like Sam or Eddie, who never want to share anything with anybody and always have some excuse for not helping anybody."

That didn't help him feel much better though. He wished he could change, but he was afraid that if he quit doing things for the kids they probably wouldn't even say hello to him.

What should Mike do?

Thoughts to Think Aloud:

1. Is it possible that Mike might have just as many friends if he stoped doing favors unless they involved doing something he really wanted to do?
2. How could Mike start refusing requests and still let the boys know he wanted to be friendly?
3. If Mike really wants to change, where might he turn for help?

*Taken from More Unfinished Stories - volume II, NEA Journal

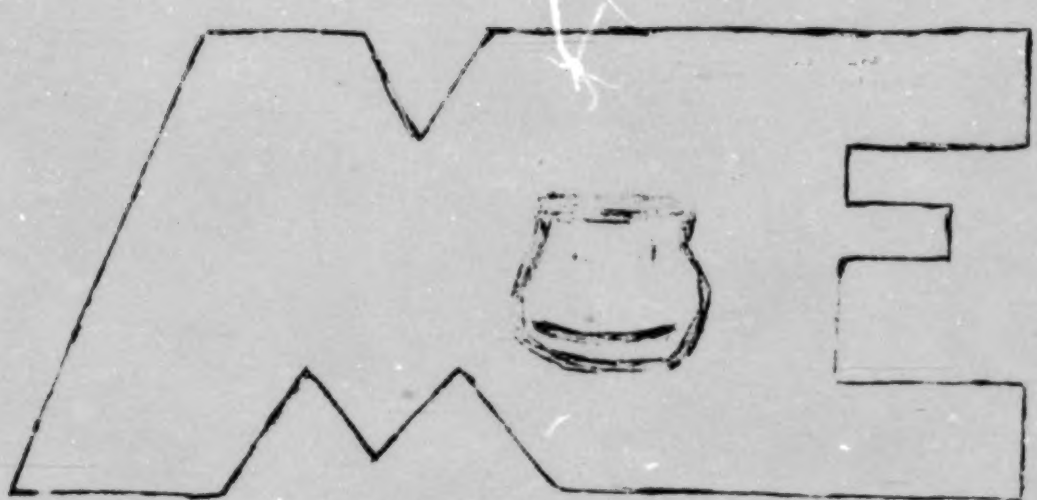
Affectionate

Beautiful
Bold
Brave

Calm
Capable
Cheerful
Clean
Clever
Condemned
Confident
Cooperative
Courteous

Different

Eager
Energetic
Enjoyable
Excited



Far-Out
Fair
Free
Friendly
Full
Fun

Gay
Good
Gratified
Great

Happy
Healthy
Helpful
Honest

Joyous

Kicky
Kind
Keen

Likeable
Loving (love)
Loyal
Lucky

Nice

Obedient

Peaceful
Pleasant
Pleasing
Polite
Popular
Pretty
Proud

Quiet

Refreshing
Relaxed

Settled
Sure

Talkative
Thoughtful
Trusted

Vivacious

Wonderful

Zanie

"I Wonder How I Would Feel About That?"

This story is to be introduced with the following questions:

> Do you have a best friend? Think about what you like to do together. Do friends sometimes argue? Over what? If a friend tells you a secret, is it O.K. to tell someone else? Would you even "tattle" on a friend? When? What if you thought it would help your friend to tattle?

This is an unfinished story that deals with this idea: telling on a friend.

I. "What Should Nat Do?" *

"Let's hurry, Gary. Maybe Goldie had her babies last night," Nat said.

"Gosh, I can't wait to see how many baby hamsters she'll have," Gary answered. "Let's run."

The boys reached school so early that the schoolyard was still almost empty. Then they remembered the rule that on sunny days no children were allowed to go into the school until the bell rang.

"Let's sneak into our room and take a peek at the hamsters' cage." Gary suggested. "If Goldie's had the babies, we'll know before any of the other kids."

"I don't think I'd better go in. My Dad says that if I get into any more trouble, I can't go to Cub Scout day camp." Nat answered.

"We won't get caught," Gary promised. "Come on."

Nat kicked at a pebble. "O.K. But I hope you're right."

The boys went into the school and tiptoed to the third grade room. The hamsters' cage was quiet. Neither Goldie nor Amber, the male hamster, was spinning around in the wheel. Instead Goldie was huddled up on one side of the cage and Amber was stretched out limply on the other.

Gary opened the cage and held out his hand to Goldie. Instead of jumping into his hand, she scratched him.

"We'd better get out of here," Nat said. "Maybe Miss Black will know what to do about Goldie. Does your hand hurt?"

"No, it's only a tiny scratch," Gary said, wiping a little blood from his hand.

The boys got back outside without being seen and watched a marble game until the bell rang. When they got back to the classroom, Miss Black was standing by the hamster cage. She told the class that Amber was dead and Goldie was sick.

"I'll have to get the custodian to take the cage away," she said. "No one is to go near Goldie now. Sick animals sometimes bite, and the bites can be very dangerous." She went on to tell about the painful series of shots a person must have when he has been bitten by an animal with rabies.

Nat whispered to Gary that they would have to tell about how Goldie scratched him. "No," Gary said. "It isn't a bite, it's a scratch. She didn't say anything about getting rabies from a scratch. Besides I hate shots worse than anything. And remember, if you tell, you won't get to go to camp."

Nat wanted to go to camp and he didn't want Gary to have shots. But he didn't want him to get rabies, either. If Gary wasn't worried, though, why should Nat be? It surely wasn't up to Nat to tell. Or was it? What should Nat do?

Discuss the conflict of friendship and loyalty vs. telling. How many think Nat should tell? Should not? How would Nat feel if Gary got sick and Nat could have told but didn't? Would Nat be responsible? Would Nat be partly responsible?

II. Incomplete Sentences - Hand out, discuss briefly with examples, then let students complete (individually).

1. A time someone was friendly toward me was...
2. A time I felt unfriendliness was...
3. To me, a friend should be...
4. Something about me that would make me a good friend is...
5. Something I would like to give a friend is...
6. A place I would like to go with my friend is...
7. A happy time I had with a friend was...

Share a few of each of these in large group then in groups of 4 or 5. They could "whip" around with each of them. (Save for later)

*Taken from More Unfinished Stories- volume 2, NEA Journal

III. Secrets Out! Part I

Working individually students think about a secret about themselves that no one else (or almost no one else) knows. Students should be careful that the secrets do not name anyone in a hurtful way.

(These examples came from Mehlville teachers)

1. I stole $2.00 from mom's purse once.
2. My mom drinks too much.
3. Once I got out Dad's gun and played with it.
4. I ran away once.
5. I lie too much.
6. When I was 5, my baby picture won first prize in a contest.

Secrets are all thrown in a hat. (without names) for later and while the students work on Part IV, the teacher might check out the secrets to be sure they are acceptable for the group. We suggest simply being honest with the class about this - so they know no names will be mentioned in a hurtful way, nor will anyone's privacy be violated.

IV. Friendship Flags - Introduce (or review) symbols

Introduce sample:

1. Draw on board - ask, "What's this?" get as many responses as possible - peace signs, circle with lines, etc.

2. "What is it, really?" (two straight lines - one vertical, one horizontal intersecting each other at 90 degrees (etc.) "But when we see it we think of something else, right?"

3. There is a name for something that stands for or represents something else - symbol

4. "What other symbols can you think of?" (all math, safety symbols, letters, words, etc.)

5. Let's make up some new ones just for us.

examples: War- knife, gun
Happiness -
Spring -
Spring -
Hate, etc.-

Back to the incomplete sentences: Have students think up a simple symbol to represent each of 5 "completed" sentences.

Example:

For #1 "A time someone was friendly toward me was *at camp one summer*. (She didn't know anyone and some other girls made friends with her, and included her in their group - she still writes to one). The symbol was to represent a campfire and symbolize the experience.

After cutting out their flags, from ditto sheet, students should draw the symbols in the 5 areas. A few volunteers could tell about parts of theirs, then in groups of 3 or 4 students could share with each other.

Option: Students walk around room and ask about symbols of others (the flag "Pole" really works if it is taped to a pencil)

III. Secrets Out - Part II

Need 4 or 5 volunteers for a "center group" (the rest of the class observes) One student reads one secret and tells how he/she would probably feel if that were his/her secret; the others contribute if they wish. Then the others in the center group do the same.

Either the other secrets could be discussed this way or other groups of 4 or 5 could be formed like the center group depending on time and teacher judgement re: This particular class.

Example:

"I stole from Mom's purse once," I guess I'd feel pretty guilty inside - like maybe I'm going to grow up to be a crook or something.

Some good questions could structure the responses if necessary:

1) How do you think that person felt while (or right after) he/she did it? (others?)
2) How would you feel about yourself if that were your secret? (others?) If you told your mother now, how would you like for her to react? (others?)

Of course, some students will begin telling their own stories. We are confident that teachers will help the classes handle such developments with responsibility and sensitivity.

Wrap Up - Do you have a best friend that you tell everything to? How can friends help each other? (listen without judgement) How can you get more good friends? (by being a good friend...) Do friends change sometimes? Is that o.k.? Do good friendships just happen? Do we have to work at them? How ? Does being a friend mean that you sacrifice a lot for other? (No) How does honesty fit into a friendship?
Option: Get the record "Free to Be' by Marlo Thomas, et.al., and select pieces appropriate to this activity.

STUDENT HANDOUT

Incomplete Sentences:

1) _____

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

My Secret Is:

_____

_____

_____

_____

"Please Hear What I'm Not Saying"

Note to Teacher: Persons express their thoughts and their feelings through words, but also through non-verbal responses. "Wow!" and "Gosh darn!" are verbal expressions of surprise and joy, and of anger and frustration, but joy and surprise can also be revealed through a bright smile or an eager hug; anger and frustration through a grimace or a stamping foot. Non-verbal expression of thoughts and feelings are critical elements in effective communication. When the verbal and non-verbal message match, the sender is congruent and thus believable. But imagine your confusion when you ask a friend, who is shaking and appears anxious about this behavior, and he/she responds with, "Who me, I'm not nervous!" or you're hurt when a member of your family says impatiently, "Of course I love you." Words are muted by the non-verbal expressions which occur through facial expression, body posture, gestures, and voice tone, The two sessions which follow are designed to bring non-verbal expressions of thoughts and feelings into the student's awareness, leading to more congruent messages.

I. The Set-Up

Say that you would like to see an oral reading demonstration by the students in the room. Ask for two "volunteers" to come up to the front of the room. (one to be reader, one to be listener) Have the two sit on chairs. Set about three feet from each other. Preinstruct the reader to keep inching over toward the other.

II. Discussion

Say, "Spatial relations refers to how space between people affects communication.

1. How close do you stand to another person when talking?
2. What determines how close you stand to another?
3. How comfortable are you when someone stands very close to you?
4. Does it make a difference according to who it is?

III. Lecture-Demonstration

Lecture - A well known psychologist has said that people carry around a three-foot bubble of privacy; meaning they generally

communicate with other people while standing at a distance of three feet. The distance will vary, however, depending upon the people involved, their relationship to each other and their purpose for being together. The following distances have been identified as optimal space for specific purposes

Intimate: up to 1½ feet
Personal: 1½ feet to 4 feet
Social: 4 feet to 12 feet
Public: 12 feet and over

Give personal examples and ask students for some of their own.

Optional Space Demonstration:

Choose someone with whom you would like to work. Choose a person in the class you do not generally work with. Partners will then stand facing each other, but at a distance of about 12 feet. The partners will then start walking slowly toward each other until they find a place where they both feel comfortable. Ask if it is about 2-3 feet.

Lecture: Discussion

Although we are generally most comfortable interacting at a distance of about three feet from others there are times when our space is invaded. "When do you stand within three feet of people you do not know? How do you pretend this doesn't bother you?"

Situations in which personal space is invaded occurs in elevators, in lunch rooms, on school buses, in crowds. People in these situations usually avoid having eye contact with others. Is this what you do?

IV. Dyads for Spacial Relations

Directions for Teachers: The teacher will serve as the leader for the following dyads which are designed to concretize the concept of optimal space. Processing the experiences with the total group will be most successful.

Directions for Students: 'For the following experiences I would like you to choose partners. Choose someone who you do not know very well. Someone with whom you do not work or play with too often. Move apart with your partner so you have space, yet are able to hear my directions.

A. 1. Stand or sit facting each other at a comfortable distance from one another. "A" begin talking about any topic you wish. (Your family, hobby, school) B, as A talks inch toward A until you are very close.' (allow two minutes)

2. Reverse roles

3. Processing: What is the reaction of the speaker?
What does he/she do? How did this experience feel?

B. This time partners will stand back to back. Continue discussing the topic you chose. (continue for two minutes) Process: How did this feel? What did you want to do? Is this a good way to communicate?

C. Now stand facing each other but at a distance. Continue discussing the topic you chose. (continue for two minutes)

Process: How did this feel? What did you want to do? Is this a good way to communicate? Do you ever communicate in this way? (e.g.: at school: across the playground, across the room? At home: from one room to another, from upstairs to downstairs) What are the effects?

D. Now go back and face your partner at a distance which is comfortable for both of you. Choose something you would like to share with your partner (e.g. what you thought of this experience, your friends, your school work). B you begin this time (allow two minutes). Reverse roles. How did this feel? What did you want to do? Is this a good way to communicate? Share what you have learned about effective communication with your partner. (Allow two minutes)

VI. Eye Contact Circle

Class gets into a circle. One student goes clockwise around the circle, finding an optimal space, establishing eye contact and communicating non-verbally with each other. Student then returns to his place. Next the student on his/her left goes around the circle and so on, until all students have contacted all others.

V. Collaborative Drawing

Dyads are given one sheet of paper and one felt-tipped marker. Without talking, they collaborate on creating a drawing. (allow 5-10 minutes)

"Trust Me"

I. Warm Up - Non-Verbal Role Call

Directions to Teacher: Arrange class in a circle or allow the student to move so that they have contact with as many other class members as possible. Each child will show non-verbally how he/she feels now, about the day in general, or about some defined topic. Remind them that they show emotions non-verbally by using gestures, facial expression, and body posture.

Directions to Students: "Each student will show how he is feeling..." No talking. Show through your body posture, gestures, and facial expression what is going on with you. Let's start here (designate a starting point) and go around the room. Students who would like to pass may do so by raising their hand when it is their turn.

II. Lecture-Discussion - Non-Verbal Review

Nonverbal communication between people often tells you how the other person is feeling about the relationship more obviously than verbal language. Often people do not talk about their relationship with other people, but express their feelings for each other through non-verbal messages.

Facial expressions, spatial relations, gestures, touch, and voice are important factors in showing the relationship between people. Let's quickly go over the areas of nonverbal communication in terms of feelings, remembering that one clue alone is not enough to make any judgement. We must consider many behaviors.

Appearance - Would someone looking at you be able to tell your mood from your clothes, your hair? Can you tell a friend's mood by her/his appearance?

Appearance is usually not so important in communicating feelings unless there is a big change in the usual manner the person dresses.

Facial Expression - By looking at a person's face you can often get feedback regarding their feelings about the relationship or about what your are saying. Anger appears as a grimace; fear, with wide eyes and mouth open; sadness, with turned down corners of the mouth and tears in the eyes; or happiness, with a big smile and sparkling eyes.

Very often, the eyes reveal feelings a person may have tried to hide in other ways. The eyes may reveal feelings of warmth, anger, caring, fear, or happiness. Look at the situations on your worksheet (following) and match them with the eye behavior that may reflect a person's feelings. (Have a worksheet for each child)

Gestures - Gestures can be used to tell another how you are feeling. Those gestures, however, that show feelings between people usually involve touching. How do you feel if you reach out to shake hands with someone or to touch him/her in some way and he/she pulls away? How many times have you wanted to put your arms around someone to make him/her feel better? How many times have you wanted someone to reach out to you to make you feel better? Describe these situations.

Handshakes are often used by receivers as a means of determining feelings of the other person. On your worksheet are listed five different handshakes. Match the handshake with the feeling associated with it.

Posture- Look at two people sitting or standing while talking to one another. Can you tell anything about their feelings for each other from their posture? How do people who are angry at each other stand when they talk? What is it in their body postures that indicated that there is a conflict? (Have volunteers demonstarte these positions) How do people who care about one another stand or sit? Do they lean toward each other or do they lean away? Usually people who feel good about each other lean toward each other and those who do not care for each other will tend to close off their bodies. (cross legs, fold arms, lean back)

Spatial Relations - We have already talked at some length about what the distance between two people may show about their relationship. When people feel close to one another, they are comfortable having that person within his space (three feet). If he is unacquainted with the other person or does not care about him he prefers a wider distance between them.

Vocal Cues - How does your voice tone change when you are talking to a good friend and someone you dislike? Have you ever heard your own voice sound very high and then realized you were nervous? Can you describe these situations? How does a persons voice change as he grows increasingly angry and defensive in a disucssion? Describe these situations.

Our voices then tell us much about our feelings for another person.

Wrap Up - We have found that we tell others a lot about ourselves through our non-verbal behavior--our appearance, gestures, body posture, and facial expression and vocal clues. Being aware of the non-verbal messages we give as well as the non-verbal messages others give out helps us to be better communicators.

III. Developing Trust

Directions for teacher: The objectives of this exercise are for the members of the group to arrive at a summary statement concerning the ways in which trust can be built in a relationship.

Directions to Students: The class will divide into groups of four. (The class may choose its own groups, the teacher may choose the groups, or the class can count off in order to determine the groups) Each group is to list as many things as they can think of that are important in order to develop trust in a relationship. After you have listed as many things as you can think of choose the ten most important things as a group. (Take twenty minutes for this.) After the groups have determined the ten most important for their group the results across the groups. As a whole, rank the ten most important aspects of developing trust from the most important to the least important.

Process: How do you feel you do in relation to those characteristics? Do you feel you need more skill in order to rand yourself where you want?

IV. Checklist of Trust Skills

Directions to Teachers: Copy the checklist (following) and distribute it to each child in the class. Let them know that their responses will remain anonymous unless they choose to share them. You may want to add additional dimensions to the checklist based upon what was expressed in class about the elements of trust.

Note to Teacher: This is a good breaking point if that is desired.

V. Lecture-Demonstration
Adult-Child Relationships

We have talked about how an understanding of nonverbal responses of ourselves and other people allow us to be more effective communicators. We have also talked about trust. How many of you know someone you trust? For how many is this person a child? an adult? Adults and children are often not on the same wave length. Why is this? Part of this answer is found in the simple fact that adults are big and children are little. Most often adults do not want to hurt their children, but want to establish a good relationship; but the size of the adult makes him/her appear more powerful and sometimes scary. Let's try to demonstrate this.

Directions to Teacher: The teacher will serve as leader for the following dyads which are designed to show the effect of size on an adult-child relationship.

Directions to Students: For the following experiences, I would like you to choose another person you would like to have as a partner, preferably someone with whom you do not often play or work.

Alternative: Teacher can divide the class into two groups with students counting off to determine pairs i.e. the one will be a pair, two, threes, etc.

Each pair will move apart: members of each pair stand facing each other. We are going to experience some exercises which demonstrate the effect of size on an adult-child relationship.

A. Decide which of you will be A and which B. In the first round A stands and B sits on the floor directly in front of him. Talk about how this feels to your partner. Stop after two minutes. Change places, with B standing and A sitting on the floor. A talk to B about how you are feeling? Process: How did your body feel during this position? The sitter had to look up. How did that feel? Did your neck and shoulders begin to ache? Did your eyes become strained? At one time we are all in the on-the-floor position in relation to the adults around us. It is the position any young children in your family are in right now. Everyone was born little. Considering that most of our communication takes place in this position do you wonder why so many feel so little all their lives?

B. A should be in the standing position. Again in this position both of you look straight ahead and notice the scenery. (Allow two minutes) Now switch and B stand.

Process: What did you see? From the floor you see knees, legs, and if you look down you see feet and very big ones. Look up and you see a destorted perception of the persons body. From the top what did you see? The parent and the child see each other out of perspective.

C. This time B start in the standing position, with A sitting. This time, make hand contact. The one on the floor obviously had to hold his hand and arm up; the one standing has his arm down. (Allow thirty seconds) Reverse roles.

Process: How did you feel as the adult? Comfortable? What about as the child? Did your arm become sore? Because the adult is comfortable he may not realize the discomfort of the child. When the child pulls away the adult becomes irritated and tugs at his/her arm literally dragging him/her along. (Try this if you want using the same form as above)

D. This time A start in standing position. A begin talking to B. As A is talking, B look up, but then glance away so that your neck, eyes, and shoulders do not hurt any longer. (Allow one minute) Reverse positions.

Process: Imagine how easy an adult could think that the child was disrespectful. Or the child could interpret the adults glancing away as his showing that he/she did not care. The child could tug on the adult. The adult might slap the disrespectful child.

To eliminate these obvious misunderstandings what is necessary is that the adult and the child establish eye contact. Either the adult kneels in order to get down to the level of the child, both sits so they are more nearly at the same level, or the child stands on a stool or chair to come up to the level of the adult. In any case the child and the adult will be able to form more satisfying relationships.

VI. Lecture-Discussion
Tuning In

A lot of our time is spent in trying to communicate with others. Through our communication, we try to understand others and have others understand us. Misunderstanding and miscommunication occurs when other people are unable to understand how we see things. How many have had experiences when you felt that the other person (parent, friend, sister or brother) misunderstood you? I would like to hear about some of these situations. How did you feel at these times? Frustrated? Hurt? Angry? What about times when you really felt understood? How did you feel then? Would anyone like to share an experience in being understood?

Total communication involves more than just the use of words. Communication requires an understanding of the words, but also an awareness of the non-verbal communication which is occuring. Body language and voice tone are just as important in interpersonal relationships as the words. Tuning in to the verbal and non-verbal communication of others leads to warm, open, relationships. Lines of communication can be thought of as telephone lines (wires). These lines can be open so we can clearly hear the messages of the other person. There are times, however, when there is static on the line. These are the times when we are not really getting through to the other person. We feel tense, frustrated. Telephone lines can also be broken as can the lines of communication. In these instances people are separate from each other. Can you describe some situations in which the lines were open? With static? Broken? How did each of these feel?

Here are some guidelines which create an atmosphere where understanding and open communication can occur.

1. Look directly at the person who is speaking. When you do this the other person feels you are listening.

2. Avoid letting your own thoughts and feelings get in the way. Rather give attention to the way things are being said, the tone of voice, the body posture, the bodily gestures.

3. Don't be a judge. Try not to evaluate whether the person is right or wrong, good or bad.

4. Have a genuine interestin learning about the other person.

These guidelines become the basis for really tuning in to another person and is the beginning of forming close relationships.

VII. Improvistion-Posturing

The group forms itself into two seated lines, facing each other. Participants on one side mirror each of the physical postures of their opposites while the other side has a brief meeting. The purpose of this exercise is to increase the understanding of another person through an awareness of the feeling associated with nonverbal behavior.

STUDENT WORKSHEET

EYE BEHAVIOR

Match the following:

1. giving bad news to someone	a. look at person's face
2. talking to an important person	b. gaze into anothers eyes
3. riding in an elevator	c. look down or away
4. liking another person	d. focus on other things but take quick glances at person
5. talking about personal or threatening object	e. stare straight ahead

GESTURES

Match the following:

1. firm handshake	a. I really don't care to see you.
2. cruncher or knuckle bender	b. It's a pleasure to see you
3. cold fish or limp hand	c. It is so <u>great</u> to see you.
4. secret handshake	d. We share a special bond
5. special handshake	e. We belong to the same organization.

STUDENT CHECKLIST OF TRUST SKILLS

Rate yourself on these skills:

1. I understand what trust is and is not.

Don't Understand	1	2	3	4	5	6	7	8	9	Fully Understand

2. I understand how trust is developed.

Don't Understand	1	2	3	4	5	6	7	8	9	Fully Understand

3. I can tell when another person is trusting me.

Never	1	2	3	4	5	6	7	8	9	Always

4. I can trust other people when it is appropriate.

Never	1	2	3	4	5	6	7	8	9	Always

5. To build trust I can risk telling people about myself.

Never	1	2	3	4	5	6	7	8	9	Always

6. To build trust I can help and show that I accept another person's telling me about him/her self.

Never	1	2	3	4	5	6	7	8	9	Always

7. To build trust I can tell another person about me when he/she has told me about him/her.

Never	1	2	3	4	5	6	7	8	9	Always

Add any other skills that you feel are important and rate yourself.

8	1	2	3	4	5	6	7	8	9
9.	1	2	3	4	5	6	7	8	9
10.	1	2	3	4	5	6	7	8	9

"Listen To What?"

I. Tell the class to listen closely; while you read the following:

A bus was going down the street with 10 people on board. At the corner it stopped, let off 5 people (pause) and 3 people got on. (Ask: "O.K.?") At the next stop 3 got off and 7 got on. At the next stop 5 got off and no one got on. Now, how many times did the bus stop?

The point is that we often develop patterns or expectations to our hearing that can sometimes mislead us. The bus story was a tricky kind of illustration of that fact. The fact itself remains. Do we "tune out" information sometimes? Is this sometimes good? When? Does "tuning out" sometimes get us into problems? When? Today, with T.V., radio, school, a crowded population, etc., we are bombarded with too much information to remember. Is it easy to get into the habit of tuning out important information, too? How do we know what is "important"?

II. "O.K., Let's try this". Select 6 good-natured volunteers and "name" them "A", "B", "C", etc. Send them outside the room and read the following to the rest of the class:

*Putting Color in Paint

Paint gets its color from a powder called pigment. Pigments are made from ground-up rocks, or coal, or tar, or chalk - even from clay. Different kinds of pigments give different colors.

To make paint, pigment is put into a big mixing machine filled with special oils. The pigment and oils are mixed together into a lumpy, colored paste. The paste runs through rollers that make it smooth. A liquid called thinner is mixed into the paste, turning it into a thick liquid. Now it is paint.

Then call the volunteers back into the room individually. Let one of the class tell "A" as much as he can remember about the paragraph. Then call "B" back in, let "A" tell "B" and so on through "F". Tape record this if possible. Finally, reread the paragraph and compare it with the last "telling".

Ask: Did the story change? How? How much? Why? Did telling in front of the class affect it? Why? If we did it again would it be better? (If you have time, you might try it - now or at a later time with other volunteers.)

*Taken from Child Craft, Field Enterprises - volume 8

With the point made that listening is really difficult sometimes because of other things happening either outside or inside of us asking:

"Have you ever been caught with a question in class and you were thinking of something else, so you didn't hear what the teacher asked? What happened? What did you say? How did you feel?" After a brief disucssion let the class arrive at some suggested reactions to help them through such a situation:

"I'm sorry. (Mrs. Smith) I was thinking of something you said earlier and I didn't hear your question."

or

"Something distracted me in the hall (or outside). I'm sorry. Would you mind repeating your question?"

or simply:

"My mind was wandering; would you please repeat your question?"

Frequent mental lapses may indicate a problem of some kind, but occasional ones are common to all.

Communication
Listening Activity 2
Grade 6

I. As a warm up tell the students the following story, being sure first they know the word "red" sometimes refers to the Communist Party:

> Rudolph, a member of the Communist Party, was walking down a street in Russia with his friend and his friend's wife when he felt something wet on his face. "I believe it's raining." Rudolph said. "No," his friend replied, "I think that's snow." "I'm sure it's rain," Rudolph said, and a friendly argument continued until the friend's wife spoke to her husband, "You must be mistaken, because Rudolph, the Red, knows rain, dear."
>
> (Pun: Rudolph, The Red Nosed Reindeer)

After the groans stop, ask why the story was funny (or, if the presence of humor is debatable, what was the point of the story.) Elicit the double meaning (among other possible answers) of the final "punch" line and welcome them to the land of the "pun" or joke based on the "sound" of words. Add any puns you feel courageous enough to contribute. The students may also have some to share. (You're on your own, here).

II. The Name Game

Ask the students to listen for proper names "hidden" in the sentences. "Give" them the first one as an example and be prepared to emphasize and restate the sentence while they are catching on.

1) He turned around and drew his gun (Andrew)
   Clue, if necessary: "a boy's name".
2) I left early after talking with Tom's son. (Thompson)
   Clue: "family name".
3) This myth is really good. (Smith)
4) I guess I caught a germ and got sick. (German) Clue, if necessary.
5) I like it, Lee. (Italy)
6) Fran sees her boyfriend daily. (France)
7) John's pain was great. (Spain)
8) On a hot day, I like to drink a "can uh duhlishious" peach juice (Canada)
9) Do you have a Master Key? (Turkey)
10) Listen, never rush a desperate man. (Russia)

Option:

At any point you feel your group getting "in" to the activity you might let them get into groups of 2 or 3 and make up 3 or 4 to ask the rest of the class. The point is simply to have fun with listening experiences.

If you really trust your class you might try these three:

1) "Was he drinking whiskey or gin, Tina?" (Argentina)
2) After a cold chill, he took a hot bath. (Chile)
3) "Look, Pa, Ah don't want no pan uh corn; Ah want uh pan uh ma's fried chicken!" (Panama)

III. Restate game - Ask the class if they are good enough friends to try something new.

1) Divide class into A's and B's. Take the B's aside and tell them to ignore whatever the A's tell them. The B's should look away, yawn, etc., but should not pay attention. Then have each A find a B who doesn't know where he (the A) lives, and give directions from her to his (A's) house. Let them think it's an exercise in giving directions. (A will not know that B is to ignore him, of course)

   After a minute or two (no longer, please) ask what's happening? What's wrong? Tell about the activity, B's instructions, and ask: How did it feel to be ignored? What did you want to do? What did yuo do? Do we deliberately ignore people at other times? How did the B's feel, ignoring A's? What does this do to a relationship? Discuss briefly.

2) Now tell the A's it's their turn. Tell them (so that the B's do not hear) to parrot as exactly as they can whatever the B's say, and to try to do so without laughing. Have each B find an A and talk about everything they did last Saturday. (The A's are to parrot every word, sentence, and question.)

   Please do not allow this to continue beyond one minute. Stop and discuss. Remind them that this is only an experiment but any strong feelings they have are a very real part of some sharing-listening experiences; encourage the group to share their feelings in a friendly way.

3) Now ask the group how to let someone else know you're really listening to him or her and you really care what he or she is saying. Weave into their answers the concept of restating or active listening" to another person, putting his ideas into your own words before you respond. Suggest using sentences beginning with:

   "It sounds like you're saying...."
   "It seems to me you feel...."
   "You're saying..."

   or something similar can help people know you're really listening. Discuss with examples.

Options:

1. If the class seems ready, let them get into pairs again with "A" beginning to talk about something he feels strongly about, like:

   12 month school
   4-day school weeks
   No grades

   or whatever. B must restate in B's own words what A said in his sentence before B add's his statement. A should say,"Yes, that's about right," if B is right, or "No, this is what I meant...." if B did not catch it right. This could go on for several minutes. Then re-group and share feelings.

2. If the class is not yet ready for one-on-one practice, let the whole group discuss one of the topics in Option One with these rules. Whoever wants to speak may, only after he or she restates the previous speaker's comments accurately before going on. This may be slow at first; the skill will develop.

IV. After several successful "messages" stop for discussion, explaining that the process of listening accurately is part of the most important thing we do with others. It is a critical communication skill and is basic to human understanding.

Communication
Verbal Skills
Activity 1
Grade 6

"You're a good man, Charlie Brown"

I. Giving and Receiving Appreciation

Directions to the Teacher: Have the class divide into groups of 6-8 students. This can be done by having the students count off into three or four different groups or by having the students divide into groups on their own. The teacher will lead the following exercise.

Directions to the Student: In this exercise you will find out how it feels to express what you like about the other students in your group. You will become aware of how you feel as you give and receive these messages of liking and appreciation. One person at a time will sit in the center, and as long as he is in the center, he must remain silent. I'll give you time for discussion later. The person on the left of his sitting place begins, and tells the person in the center 3 or 4 things that he appreciates about him. I'm not asking you to be phony. You can find 3 or 4 things you like--even in your worst enemy. Be as superficial or as deep as you like, but be honest and express things that you really do like. Look at the person in the center, speak directly to him/her and be very specific and detailed. Don't just say I like you or I like your hair. Say exactly what you like about the person or his/her hair. For instance: I appreciate the way you really listen to what someone says, and when you are listening, your smile turns up on the left and you tilt your head a little. After this person has said 3 or 4 things he likes, he says, "pass" and then the person to his/her left says 3 or 4 things he/she likes about the person in the center - and on around the circle until everyone has a chance to express their appreciation to the person in the center. Then the person in the center returns to his/her place in the circle, and the person to his/her left moves to the center. Continue this way until everyone has sat in the center and received appreciation from all the others.

Process: When you have finished, sit as closely as is comfortable, and share your experiences with each other. Say anything you wanted to earlier, but didn't. Be aware of how your body felt when you gave and received these messages of liking. Was it easy to enjoy expressing your liking, or do you feel a lot of discomfort when telling others the good things about them? How did you feel as others told you the good things about you? Can you accept their appreciations or are you uncomfortable and tend to avoid, dismiss, or reject these messages of appreciation?

II. Lecturette

People more frequently criticize and blame rather than showing appreciation. This is true in schools, in our families and among our friends. Negative behavior is more dramatic or upsetting while positive behavior is expected and taken for granted. Parents and teachers expect children to behave well and become concerned when they do not. However, when parents and teachers merely punish a child for behaving "badly', they tend to leave it up to the child to find out how to behave well.

DEE messages are important in telling others that their behavior is good and worthwhile. The actual sending of a DEE message is real easy. It involves:

1. Describe -- Describe the behavior of the other person specifically telling them what you're feeling good about. For example, "You returned my pencil" "You asked me to join you," "You found my bracelet" are some specific behavior you might feel good about.

2. Express - Communicate exactly how you feel about the particular way he/she was behaving. "I am glad," "I feel great", "I am relelved" are three good feelings you might have about one of the behaviors above.

3. Encourage - You want this behavior to either continue as is or to occur more often. You can help make this happen by encouraging the person to continue the behavior. "Keep it up", "Great Going", or "That's really near, I hope we can do it again soon" are common ways of encouraging good behavior. There are times when this last step will seem inappropriate. Feel free to use it or not.

DEE messages can create a positive atmosphere where good behavior becomes the rule. DEE messages reinforce changes in a positive direction. By trusting others enough to let them know where we are at, we create a more open and honest communication system.

Note for the Teacher: The three steps should be put on poster board or written on the chalkboard.

III. Worksheet I

Directions: Some situations are presented below. Write a DEE, including the three elements, under each statement.

Example:
Your friend waits for you after school after you told him/her you were going to be carrying home some library books.

Describe the Behavior	Express the Feeling	Encourage to Continue
You're being here after school	makes me happy.	I hope we can keep doing things like this for each other.

1. A friend invites you to come after school to play.

Describe the Behavior	Express the Feeling	Encourage to Continue

2. Your sister/brother returns your records after you talked to her/him about it.

Describe the Behavior	Express the Feeling	Encourage to Continue

3. Your mom stops calling you her little girl/boy after you told her you did not like it.

Describe the Behavior	Express the Feeling	Encourage to Continue

4. Your teacher gives you help with a math assignment with which you were really having difficulty.

Describe the Behavior	Express the Feeling	Encourage to Continue

5. Your friend chooses you for his/her team first even though you're not the best player.

Describe the Behavior	Express the Feeling	Encourage to Continue

IV. Worksheet II.

Directions: In this exercise you can relate the DEE message to your own classroom, family, or friends. Choose a positive behavior of a member of your family, a classmate, or a friend, and write out a DEE message you would like to send. Remember to include all three elements in your message.

Behavior	DEE Message you will send
1.	
2.	
3.	
4.	
5.	

Discuss these situations with your classmates.

V. Follow-Up

Directions to Teacher: Serve as facilitator of a discussion about the worksheets. Ask for volunteers to share their responses. If some statements are not effective DEE messages attempt to show a more effective response, without being threatening. Modeling DEE messages is a most important tool in teaching the use of these messages.

Communication Skills
Verbal
Activity 2
Grade 4,5,6

"Level With Me"

I. Lecturette--Discussion

Let's begin with a review of what we know about our feelings. I would like to tell you a short story. In the beginning there was a child. The child responded to the world openly, honestly, and spontaneously. The child laughed when he/she was happy. The child cried when he/she was sad. The child lashed out when he/she was angry. The child explored when he/she was curious. The child stared when he/she was fascinated. But the child learned:

You don't hate your sister!
Big boys don't cry.
Now shake hands with each other and apologize.
Jonny, are you playing with a doll?
Why don't you go into the house and help your mother like good girls should?
Little girls should be seen and not heard.
Don't be so curious.
You're not afraid of your grandpa, are you?
Don't stare at the man.

The child wondered, "When I follow my feelings, I am punished. I feel and yet I must not. I try not to feel, but the feelings keep coming. I feel guilty when I have feelings. Nobody else seems to feel like I do. What's wrong with me?"

Process: Do you ever feel this way? What things have you been told by your parents that make you think it is wrong to feel? What feelings are OK? What feelings are not OK?

The child got older. He/she learned to blame others for making him/her feel. The child learned, "Though I'm not supposed to feel, when I do feel, I must not show my feelings openly. I must hide them. I do not know any other way to deal with them. I cannot sort out my feelings anymore. They are all mixed. I have difficulty talking about my feelings. I don't know how to label them. I have feelings about myself when I attempt to talk about them.

Process: What feelings do you have that you feel you must hide? What made you think that it was necessary to hide your feelings? Can you share some of your feelings? With whom do you share your feelings?

This is how we grew up. We were short-changed in the one area that is so important in having good relationships with people. We learned to hold back our feelings rather than to share them. We thought that by some magical process they would go away. In action these thoughts are "Don't express your feelings directly. It is OK to do so indirectly."

Because many of us have not learned to (1) accept our feelings, (2) express our feelings directly, or (3) to deal with feelings expressed by others, we will spend some time doing exercises that will give you some practice. The task is not easy, but it is worth the effort.

II. Typical Styles of Response - Exercise

Directions to the Teacher - Make certain that each student has a sheet of paper. Read the following situations to the students and have them respond as they would typically. Tell them not to try to respond as they think they should, but rather to write what first comes into their heads.

Directions to Students: I will read several situations, one at a time. After you hear the situation, write down on a sheet of paper exactly what you would say to me--word for word how you would respond. Don't think too long--write down your spontaneous response. Any questions?

Situations:

1. You come home after school and find that your younger sister/brother has been in your room and has gone through your desk drawers. You look for him/her and find him/her sitting in the family room watching Batman on T.V. What will you do or say?

2. Your mother comes into your room while you are studying and accuses you of messing up the kitchen. You have not even been in that part of the house since you came home from school.

3. Your friend is telling you about a problem that he/she is having. You have been listening, but he/she continues on and on. What do you do or say?

4. You have been working on a report that was due for Friday. You finally complete it on Thursday night. You come down for breakfast put it on the counter. Your sister walks by it, and spills her orange juice all over the cover. What do you say?

5. A friend comes over to your house. You are listening to records and playing with a new game. Your friend starts looking through your records, getting them out of order and taking them out of the jackets. What will you say?

III. Typical Styles of Response-Discussion

Directions to Teacher: After the students have recorded their responses, ask them if they would be willing to share their responses. Get about five or six responses for each situation and write them on the chalkboard. Explain to the students that there are typical styles of response. Hand out the student sheet (following) which describes these typical styles of response and go over these with the students. Label the responses which are on the board as a group. Ask them to label their responses based upon these categories. (Allow five minutes) After they have labeled their own ask if they have any responses that they were unable to label. Go over these responses with the students and label these. Tell the students that all of these styles of response are indirect ways of responding to the behavior of another person. We are going to learn a more effective manner of responding called leveling.

IV. Lecturette - DESI Messages

There are many times when it is necessary to let another person know you don't like the way in which he/she is behaving. This can be accomplished in many ways. Peace-Maker, Blamer, Distracter, and Computer styles all provide good examples of ways in which this is often done. If we use only these styles, however, good communication and good relationships become impossible. Resentment, anger, and isolation are caused when leveling is the exception rather than the rule.

A DESI message consists of three parts:

1. Describe - Describe the specific behavior involved. Describe the behavior as exactly as you can so that you let the other person know that you do not like his behavior and that you are not down on him as a person. For example, "When you mess up my room," as opposed to "you are really a nuisance, don't you know how to behave?"

2. Express - Communicate to the other person how this behavior has made you feel. Are you feeling mad, sad, glad or angry? Give a definite label to your feelings so that the other person receives a clear message.

3. Suggest/Involve - Don't leave the other person in the dark. Now that you've told him what he can't do, let him know what he can do. Suggest a positive behavior to replace the negative one. If you are together enough at the time an even better way to complete a DESI message is to ask the other person if he/she can think of an alternative behavior.

DESI messages give the other person a complete and specific message. When you describe the behavior, you are giving him a picture of his behavior. When you express your feelings, you're giving an honest picture of yourself, and when you suggest an alternative you are helping the other person to learn what it is that you do want. The order of the message is not important; however, it is important that all three parts of the message be included.

V. Exercise - DESI Messages

Directions to the Teacher: In this exercise the students will have the opportunity to try out their own DESI skills in specific situation presented. Remind them to include all three DESI elements, in each response. The order is not important.

Worksheet

Directions: In this exercise you will be able to practice writing DESI messages. Be certain that you include all three elements of the DESI message although the order is not important. When you have completed the exercise check your answers with your classmates.

1. You come home after school and find that your room is a mess. You also find that your drawers have been gone through. You find out that your younger sister has been in the room.

Describe Behavior	Express your Feeling	Suggest/Involve in Alternatives
_____	_____	_____

2. Your father has been calling you a pet name in front of your friends.

Describe Behavior	Express your Feeling	Suggest/Involve in Alternatives
_____	_____	_____

3. Your friend comes over and spills soda and crumbs all over your room. You realize that you are going to get in trouble for the mess.

Describe Behavior	Express your Feeling	Suggest/Involve in Alternatives
_____	_____	_____

4. Your best friend with whom you always walk home from school goes off with someone else in the class.

Describe Behavior	Express your Feeling	Suggest/Involve in Alternatives
_____	_____	_____

5. You are yelled at by your Mom for being home late from school. You have actually been doing an errand which she had asked you to do the previous day.

Describe Behavior	Express your Feeling	Suggest/Involve in Alternatives
_____	_____	_____

VI. Communication Styles - Practice Planning a Vacation (Optional)

Directions to the Teacher: The class is to divide into family groupings of 4-5 members, with a mother, father, and two or three children. Divide the class by having them count off, or have the students choose their own family. The teacher will serve as facilitator of these groups. The students will take names other than their own, including a different family name. The group will decide together what this name will be. You may have to refer to the student sheet where the different ways of communicating are discussed: peace-making, blaming, computing, distracting, and leveling.

Directions to the Student: You are all to form family groups of four-five members. (Give directions as above) In this exercise you will all be a family. You are to choose family roles: mother, father, children. (Allow 2 minutes) You are also each to choose a different first name and together you are to choose a different family name or last name. (Allow four minutes) Remember the styles of communication that we discussed--peace making, blaming, computing, and distracting. (Students can refer to student sheet) We are going to use these styles in talking with our new family. (Allow three minutes for each of the following exercises) Assign parts to each of the family members.

I will assign each of you a role and for a certain period of time you will respond to the other members of your family using this communication style. You will try to plan something. A vacation, a family evening, a thanksgiving dinner, etc. Don't forget to stay in your role. O.K.? For the first part....

	Mother	Father	First Child	Second Child	Third Child
1.	peace-maker	blamer	peace-maker	blamer	peace-maker
2.	blamer	computer	irrelevant	blamer	irrelevant
3.	irrelevant	peace-maker	blamer	computer	blamer
4.	computer	irrelevant	computer	blamer	peace-maker

Process: After each three minute time period stop, ask the groups to sit back and close their eyes. Try to feel how it would be to live in this way in your family all the time. Tell your partners about how you felt as you were playing the role. What actually happened? What were your thoughts, feelings? Say how you felt toward other members in your family group while you were playing the role and tell them about it.

VII. Leveling

This last time I would like you to all try to plan the same vacation. evening, meal or activity, but to use direct statement of feeling. Express as openly and honestly what it is you want and why it is you want it that way. Level with one another and try to resolve the situation.

Process: How did it feel living in this family. Tell your partners how you felt as you were playing the role. What actually happened? What were your thoughts, feelings? How did you feel toward the other members in your family group as you attempted to level with one another?

Note: The "Response Styles" are borrowed from Virginia Satir's book Peoplemaking.

PEACE-MAKER: Acts as if he (she) agrees. Tries to please, reassure, sympathasize, and console. Wants peace at any price.

Example: 1. You've had a really hard day.

2. It's O.K., dear.

3. You can have something different for dinner if you want. I can get you a sandwich.

BLAMER: Disagrees on principle no matter what is said. He (she) gives orders and finds fault.

Example: 1. We've had this for dinner three times this week.

2. Why can't you do it right?

3. You go upstairs young man (woman) and do your homework.

COMPUTER: Talks as if he (she) has no feelings. Words sound super-reasonable and lack affect.

Example: 1. I am troubled by the inability of this family to get along.

2. I am happy to see that you were able to achieve your goal.

DISTRACTER: Comes out with irrelevant words and affect. Moves continually.

Example: 1. Spilling milk.

2. Fidgeting in chair.

3. Makes a response which is irrelevant to previous statement.

a special note to the teacher

concerning

problem-solving....conflict resolution...confrontation

activities.

> For many years, I played these "Aren't-you-impressed-by-me?-Can-you-beat-that?"-games until I realized that I always got clobbered and that I could not possibly win. At that time I was still interested in the widespread human folly that it is important, even required, to win.
>
> F. Perls, In and Out of the Garbage Pail

There is a need for experiences in interpersonal problem-solving in an unreal or game setting that permits the flow of emotional interchange without the threat of "live" confrontation; it is our hope that teachers understand the value of a non-evaluative, non-judgemental role in these activities - a kind of benevolent moderator.

The PACE problem-solving series is a developmental, interdisciplinary progression of activities, from simple to complex, encouraging students to improve their interactive skills in 'safe" settings such that there is maximum carry over to "real life" confrontation with minimum exposure or risk.

Teachers looking for a "right answer" or clearly definable objective may be disappointed by some of these activities. Most of them do not have an "answer." Student involvement in the process is the underlying "goal", if there is one. When the student can relax and laugh and get into the "gameness" (nobody will get hurt) there is much more likelihood that he or she will be able to achieve that reflective, quiet insight (inductively) into his or her own (or others) non-productive confrontation behaviors — blaming, defending, accusing, attacking, withdrawing, "winning", "losing" — and as a result be more likely to choose a more productive approach.

Teachers are urged therefore to resist temptations to "lecture" or "teach" toward "should-behavior", yet adherence to the rules is a necessary and justifiable expectation.

Communication
Problem Solving Activity I
Grade 6

"Sound Off"

I. Ask the studeats to complete the following sentences with the first thing that comes into their minds. Doing a few aloud can help them get into the idea.

Samples for introduction if necessary:

.My idea of a good time...
.I wish my parents knew...
.I like to read about...

Then let the students write completions to the sentences on their handout:

1. Today I feel...
2. I get angry when...
3. To be grown up...
4. School is...
5. I can't understand why...
6. Something that bugs me about school is...
7. I wish teachers...
8. I wish they would change...
9. A daily problem we have at school is...
10. The future looks...

In groups of 3 or 4, let them share their sentences with each other, allowing a brief time for discussion. Then some volunteers could share theirs with the large group.

II. <u>The sound off idea</u> is most effective if it becomes an ongoing, full year program. The point is simply that each student gets an opportunity to "sound off" about anything he feels strongly about at least once for an extended time, if he chooses, without fear of punishment. It can be a forum for pupils to convince others of their convictions.

We suggest that pupils "problem solve" the rules for its use. See "note" below:
.a maximum speaking time might be desirable.
.frequency or schedule for time to speak. (weekly? semi weekly?)
.topics could come from the incomplete sentences.
.possible coordination with "Student-of-the-Week" program, if you use it, so that the student of the week would get the soapbox priviledge that week.
.Rebuttals by opposing views?
.topic restrictions
.slander, liable restrictions
.evaluation (no grades, please; grades could cost the honest, open spontaneity that characterizes the "soapbox" appeal.

Along with evaluation, we suggest a "positive focus" response by other class members (perhaps the speaker's "row" or group). That is, all comments about the speaker must be positive. The issue may be disagreed with, but the comment must include something positive about the speaker.

Note: The PACE problem-solving process, "DARN" could be introduced with the following story (or the explanatory section) or any modification you find appropriate to your time limitations.

III. Hand out and read to the class the story "Darn". As you read the story put "Darn", vertically on the board completing the acrostic horizontally as you come to each step:

D - Define
A - Alternatives
R - Results
N - Name

After the story, discuss the steps in the problem-solving process, helping the children be able to translate DARN into their own understanding. Ask: How do you solve problems? Do you have a method? Is a method sometimes a good idea? Do some people have a method that isn't written down somewhere but is still a method? Describe how a baby might use a problem solving "system" to hammer round, square, triangular pieces into round, square and triangular holes. Ask about other toys that require problem solving (Tinkertoys, Lincoln logs, etc.)

Ask how the square-topped schnitzle-seeker went about solving his problem and relate his efforts to the "typical" problem solving responses.

A. Deny (First, he "denied" the problem - pretending it didn't exist. "Do you know of anyone who sometimes pretends problems aren't really problems, etc. Do we do it ourselves?

B. Minimize (Next, he "minimized" by pretending the tire wasn't really flat. "Maybe the problem isn't really that serious." Have you ever, etc.

C. Get an Expert (Then he tried an "expert" who couldn't help him. Children can be helped to see the value in asking for help as a "good" problem solving alternative but also that it sometimes doesn't work: the expert may not be available; he may not be an expert; his solution may not be acceptable, etc.

D. Facts Only (Next, he dealt with the facts alone, and they seemed to lead him into giving up being what he wanted to be - an unacceptable solution.)

E. Feelings Only (Next he let his feelings "rule" but his anger did not help.)

Finally, a problem solving approach helped him reach an acceptable solution. The students can be helped to see that the problem solving technique does not provide the answer. It simply provides a method to seek an acceptable solution.

Note to Teacher: Hand out the following sheet to the class. The story is to be read aloud.

Option: Many of the sentence completions in Part I may provide problem solving material for class attention.

Following the "Darn" steps, after a problem is chosen, it is then clearly:

1. Defined - with a clear, factual statement of the conflict.
2. Alternative solutions are proposed (usually by brainstorming)
3. Results or consequences of each alternative solution are assessed; then.
4. Naming the "best" solution to try first is accomplished by either consensus or ballot.

Holding other possible solutions for later use after a follow-up to evaluate the first solution is a part of most problem-solving approaches.

The actual application of this approach to a real-life school problem along with the freedom to try student-initiated solutions can be an extraordinarily effective vehicle for learning.

Often the "final" solution appears to be so simple that many feel it would have been discovered without systematic problem solving. The fact remains that often such problems do continue to exist until something is tried.

"DARN"

Once upon a time there was a SQUARE-TOPPED SCHNITZLE-SEEKER who was driving along seeking schnitzles when his car had a FLAT TIRE. "This is AWFUL." he said. "If I hadn't come down this road, it probably wouldn't have HAPPENED."

And so he went around to the other side of the car, CLOSED his eyes, and pretended as HARD as he could that the flat HADN'T happened.

But when he OPENED his eyes, and looked at the tire , he saw that it was STILL flat.

"How can I be a SCHNITZLE-SEEKER with a flat tire?" he cried. "Maybe it's not REALLY flat," he said, even though he knew it WAS. "I'll drive SLOWLY, and maybe it'll be all RIGHT."

So he began driving very BUMPILY down the road on the flat tire, but the car was VERY hard to steer and he came VERY close to hitting a BRIDGE, so he stopped right there.

MINIZED

"Oh DARN!" he said. "There isn't a town within miles! I'll have to fix the flat MYSELF."

And with THAT he began to change the FLAT.

When he had removed the flat tire and put the WHEEL BOLTS carefully aside, he took the SPARE tire (which was good) off the car and promptly dropped it on his foot.

"Oh, DARN!" he said hopping about on one foot. That SMARTS."

"Oh, DOUBLE-DARN!" he said when he saw what he's done. I accidently kicked the wheel bolts into the CREEK."

"Oh, SUPER-DARN", he cried. How can I fix my flat and go seek SCHNITZLES now?"

But there was NO one there to answer him. Just then a CAR came down the road and stopped. On the door of the car were the words, "FLAT TIRE EXPERT"

"Oh, GOODY" the schnitzle-seeker cried. "I just KNOW that this person can solve my PROBLEM!"

But when he explained his problem to the flat TIRE expert, the expert looked at the FLAT; then he looked at the SPARE; then he looked at the CREEK, then he looked at his WATCH; then he looked at the SCHNITZLE-SEEKER, and said,"LISTEN, Mac, I'm a flat TIRE expert, and I can TELL you that you can't fix a FLAT without WHEEL bolts!" And,muttering under his breath, he went driving down the road, leaving the schnitzle-seeker all ALONE.

"Oh, DARN," he said. "Now what will I do?"

After he THOUGHT for awhile, he said, "I'd better look at the FACTS of the case.

1)I need a CAR to be a schnitzle-seeker.
2) I don't HAVE a car that WORKS, so
3) I'll just give UP being a SCHNITZLE-SEEKER."

But then he thought, "But I LIKE being a schnitzle-seeker. I don't want to give it up, I just wouldn't FEEL right."

"Maybe the answer is in my FEELINGS," he said. "How do I feel right NOW? I think I'm MAD," he said, and he was RIGHT. The more he FELT the madder he GOT. He finally got SO mad he started to SHRINK but it just didn't help.

"It just DOESN'T help," he said. "DARN!" "DARN!" he said. Then he said, "DARN!" 71 times, and as he was SAYING it, a group of young PROBLEM-SOLVERS, who were out for a walk, stopped to listen to him.

"Why did you say 'Darn" 71 times?" one of the problem-solvers (who were also children) asked. So he TOLD them his problem.

"But you have the ANSWER," the children cried.

"I do?" the square-topped schnitzle-seeker asked.

"Of COURSE," they said. "It's what you've been saying - the word 'DARN".

"It's like THIS," one of the children explained. In school, they taught us to solve PROBLEMS with FOUR steps.

First, the letter 'D' stands for 'DEFINE'. That means that the FIRST thing to do is to define or DESCRIBE the problem.

"But I KNOW the problem," the schnitzle-seeker said SADLY. "My car has a FLAT and I can't be a SCHNITZLE-SEEKER unless I have a car that WORKS." he wailed, and almost started to cry.

"But you HAVE a spare," one of the children said gently. "So THAT's not your problem. Your problem is that you need WHEEL bolts to make the spare WORK."

"I guess you're RIGHT," the schnitzle-seeker said, sniffling softly. "What does the letter 'A' stand for?"

"ALTERNATIVES" a youngster replied. "It means you think of all the alternatives or possible SOLUTIONS that you can imagine."

"And 'R' stands for RESULTS," said another. "That means you carefully consider the results or AFTER-EFFECTS of each alternative."

"Then you NAME the BEST one," another said eagerly. "That's what 'N' stands for."

The square-topped schnitzle-seeker seemed uncertain STILL, but he listened carefully.

"HEY! Let's BRAINSTORM this problem," one of the children said, "to get as many ALTERNATIVES as possible."

And the others agreed. So they wrote down ALL the possible solutions they could THINK of, being careful not to JUDGE any of them until they were ALL written.

"We could be BIRDS and FLY back to town for more wheel bolts," said one.

"We could turn into a wheel bolt FACTORY and MAKE more," said another.

"We could say some MAGIC WORDS and change some OTHER bolts into wheel bolts," said another. "Some OTHER bolts,"

one said. "How many wheel bolts does each wheel HAVE," he asked.

"FOUR," the schnitzle-seeker said.

"I wonder if THREE would work TEMPORARILY," another child asked.

"It MIGHT," the schnitzle-seeker said, beginning to get an idea. "If we took ONE wheel-bolt from EACH of the other THREE wheels, we'd have THREE for the SPARE!" he shouted. "That's the ANSWER!"

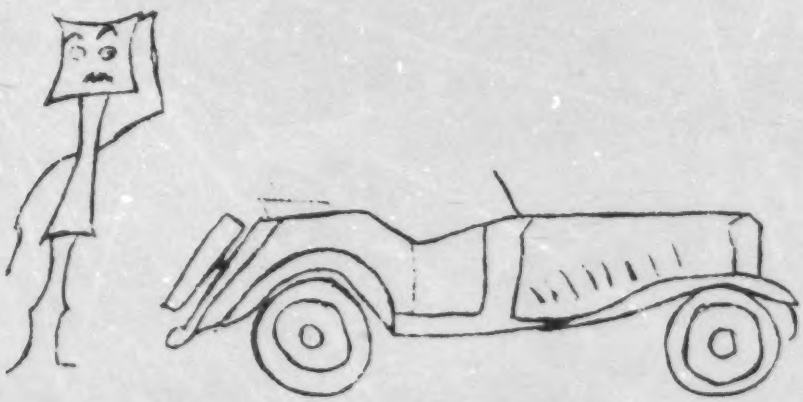
"Not QUITE," one of the children explained. We have to check out the Result of that Alternative first, before we can Name the answer."

"RIGHT!" the rest agreed. So they took ONE bolt from each wheel, used them to put on the SPARE and the schnitzle-seeker drove CAREFULLY down the road to TEST IT.

"It WORKS!" he cried happily, and turned around to go back and THANK the children for helping him -- but when he GOT there, the children were GONE.

"DARN!", he said. I wanted to THANK them and ask them HOW to remember the FOUR things to do to SOLVE PROBLEMS."

"DARN."



STUDENT HANDOUT

1. Today I feel _____

_____

_____

2. I get angry when _____

_____

_____

3. To be grown up _____

_____

4. School is _____

_____

5. I can't understand why _____

_____

6. Something that bugs me about school is _____

_____

7. I wish teachers _____

_____

8. I wish they would change _____

_____

9. A daily problem we have at school is _____

_____

10. The future looks _____

_____

Sound Off Rules:

1. _____
2. _____
3. _____
4. _____

Communication
Problem Solving
Activity 2
Grade 6

I. "The Long and Short of It"

This activity provides experiences in both problem-solving participation and observation as well as in non-verbal communication. Before class, run off the handout sheets - 9 will be enough - and cut out the tombstone clues.

Introduce the activity simply by handing out the ghost line-up sheet and saying something like;

> 'We've got a problem. At the local Spooks Anonymous meeting, a photographer got this picture of the group but he forgot to find out who was standing next to whom, and he was so embarrassed since they asked him to be their guest, he just couldn't bring himself to line them up again. So while they were standing around having cauldron cocktails (or whatever ghosts drink) he was able to write down a number of clues, and he asked me to find out if my sharp 6th graders could put the names on the right ghosts, because he hasn't been feeling very well since the party, you understand.'

Divide you class, as you choose, into 9 groups of three or four - making sure that there are 9 groups.

Give each group 9 tombstones of the same clue (one group would have 9 tombstones numbered "1", etc) explaining that it would be so easy for them to just look at the clues and solve the problem you thought you'd make it more interesting.

Tell them that there are 9 clues, that each group has just one clue and the object is to get the other 8 clues. The hitch is that it must be done nonverbally - no talking or writing. They may talk in their own groups while they decide how they are going to get the other clues and they may talk after they are back in their own groups but no talking to members of other groups.

Give them 5 minutes or so in their own groups to decide how they are going to go about getting the rest of the clues. When they seem ready, announce "no talking or writing" and let them have whatever time it takes to get the rest of their clues. It is not a contest; and there are enough clues to go around.

When they come back to their own groups, verbal communication is permitted while they solve the problem.

Discussion: How did you decide to get the other clues? Did one person kind of become a leader and tell the others what to do or did you all help decide? How did you feel about doing it that way? How did the nonverbal exchanging go? Did anyone try anything besides trading? How about solving the puzzle? How did you do that? How long did it take? Etc., then how long did it take? How was it different from doing it on paper?

Option: Let 9 people assume ghost-names, take the clues that pertain to them and try to find their own line-up order.

II. Survival

(30 minutes) in groups of 5. Letter your groups A, B, C, D, E, et.

This modification of the bomb shelter games provides experiences in problem solving, communication skills and valuing. (See teacher section on values.)

The situation is this: During a party, the U.S. is attacked with nuclear weapons. There just happens to be a bomb shelter at the home where the party is held. The task is to decide who will get to occupy the shelter. It is predicted with certainty that anyone not in the shelter will die. The shelter will hold 5 people until it is safe to emerge(60 days) No more. There are 9 people at the party. In 25 minutes the 5 must be selected and enter the shelter.

1. Let students read the handout and rate the people they feel should live. (5 minutes) Have them put a 1 by the first chosen and 2 by the second chosen, etc.
2. Then let the grops decide quickly on some discussion rules.
3. Discuss their selection, keeping in mind that at the end of the time, a class decision must be made.
4. In 15 minutes, ask the groups to change their choices, if they wish. (2nd ranking) If there is time you might allow some large group discussion.

Options:

1. In groups of 12 the students could pick roles and try to save "themselves."

2. A group-on-group situation with 12 volunteers doing the role playing would permit the rest of the class to observe then be the "Jury," discussing - then voting.

Procedure for class totals (for second ranking)

1. Ask: "If you put a 1 by Dr. Wilson, raise your hand, please."
   Count the hands; let's say htere are 10
2. Put 10 in the blank by Wilson's name (see the example on your "Class Totals Chart")
3. Multiply 10 X 5 = 50 in the circle
4. Ask: If you put a 2 by Dr. Wilson, please raise your hand." Say there're 8
5. Put 8 in the 2 column, multiply by 4 put 32 in the circle.
   and so on through 5. It is not necessary to note blanks (that is if a student did not put any number by a particular name.

6. Then add the circled numbers to get a total for each name. The 5 highest totals "win" of course.

Options: If the students would like to compare individual-to-group or group-to-class rankings the "Class Totals Chart" could easily be used for group rankings by following the same procedure within each group.

Another "Class Totals Chart" could be used for first rankings to show discussion effects, if any.

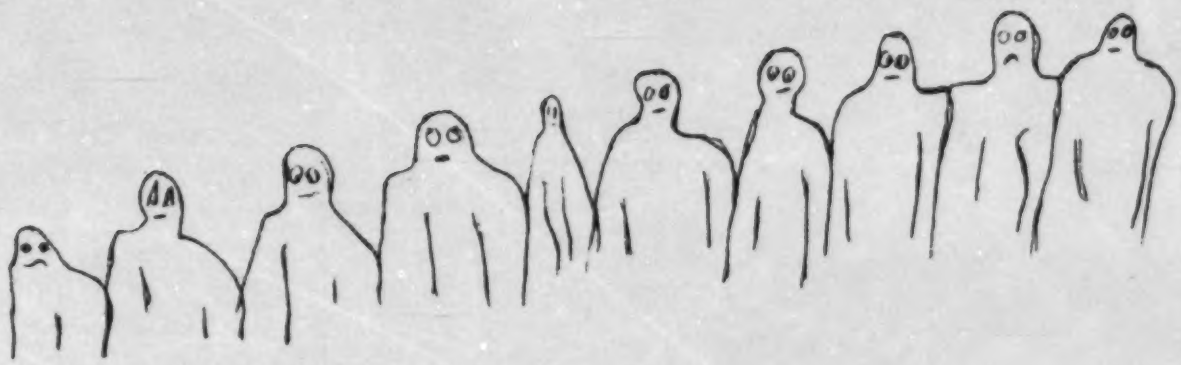
The whole "Survival" game (Part II) could easily be another activity by itself because of its length, and the possible options.

The "Class Totals Chart" could be omitted or postponed if time pressures suggest.

Discussion questions are nearly endless. Since much of the student response will center on values, we strongly urge you to use the open-ended discussion techniques outlined in the teacher section.

We further suggest that the class totals not become the "right" or "correct" answers, that no students are let to feel their rankings are less valid if they deviate from class norms.

It might stimulate further discussion to hold the "Class Totals Chart" for comparison with another 6th grade's - perhaps even an inter-class seminar with volunteers from both classes then another ranking to see if any changes are effected.



1. Fred is taller than Tom.

2. Tom is taller than Red.

3. Red is taller than Joe.

4. Al is taller than Red, but shorter than Tom.

5. Moe is standing between Todd and Jim.

6. Todd is shorter than Fred.

7. Moe is shorter than Todd.

8. Sam is standing between Fred and Paul.

9. Paul is standing next to Todd.

STUDENT HANDOUT

1. Dr. Paul Wilson, 63. A retired M.D., his health is failing, but he has continued his interest in medical progress through reading and keeping contact with his friends who are still doctors.

2. Mr. Betty Johnson, 45. A housewife who loves people, has raised 4 happy children, cans food, cooks, sews well. She owns the bomb shelter.

3. Mr. John Haller, 28. A VietNam veteran. He was an ace jet mechanic, can fix almost anything mechanical, has a quick temper, does not get along well with others, is divorced.

4. Mr. Ted Stoll, 24. A recent college graduate, ex-football player in excellent physical condition, has just joined a business firm as a junior executive, not married.

5. Tom Langdon, 37. A rising young man in politics, he has successfully won a seat on the County Council and is expected to be a candidate for state office next, is honest, hardworking, married, father of 3.

6. Miss Wendy Agers, 23. An honor graduate from a top college with a degree in science, she is teaching high school while she finishes her PH.D. She is ambitious, self-centered, driving, does not plan to marry.

7. Father Ryan, 51. A kind, good-hearted Catholic priest who is relaxed, easy-going; he cares deeply about people, has helped many through personal problems, is unmarried.

8. Martha Davis, 39. An attractive, black personnel manager in a large department store. She is very popular, warm, outgoing, she volunteers nearly all her extra time to a center for crippled children, was widowed last year.

9. Mrs. Laura Jacobs, 41. A communications specialist with a travel agency, she speaks 5 languages fluently, has just been offered a position at the United Nations Building in New York. Works as part-time volunteer at the Jewish Family and Children Service.

		1st Ranking	2nd Ranking
1.	Dr. Wilson	_____	_____
2.	Betty Johnson	_____	_____
3.	John Haller	_____	_____
4.	Ted Stoll	_____	_____
5.	Tom Langdon	_____	_____
6.	Wendy Agers	_____	_____
7.	Father Ryan	_____	_____
8.	Martha Davis	_____	_____
9.	Laura Jacobs	_____	_____

CLASS TOTALS CHART

	1	2	3	4	5	TOTALS
Example: Wilson	10 x 5 = 50	8 x 4 = 32	5 x 3 = 15	3 x 2 = 6	0 x 1 = 0	103
Wilson	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Johnson	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Haller	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Stoll	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Langdon	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Agers	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Ryan	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Davis	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	
Jacobs	x 5 =	x 4 =	x 3 =	x 2 =	x 1 =	

"My Family's Not Like Yours"

I. Introduction

It's Rube Goldberg Time - (Rube Goldberg was an inventor who put together complicated machines with many moving parts - that didn't do anything - wheels and levers and pullies and dials which all worked that is, they functioned, but the machine did not do anything)

Make a human machine as a warm up. Let a student volunteer come to the center of the room (lots of space if possible) and "start" the machine. He or she stands or sits and moves one part of his body machine, like a foot going up and down in a repetitive manner. A second volunteer comes up "attaches" himself in some way to the first "machine part" (puts a hand on first student's head, for example) and begins a repetitive movement of his own. And so on, third attaching to one or two, etc.

With an ear toward sound level rules, the machine parts could have sounds they repeat - squeaks, rattles, toot-toots - all of which should continue until there is a symphony of movement and sound. This activity can be as simple or complex as the teacher wishes. A modification could be for a rule to be established that if one part stops, the whole machine can't run, so that if any machine part sees another not working - immediately stop but without telling the others. gradually the whole machine should stop and be quiet. A "repairman" is sent to "fix" or replace the "bad" part and the machine begins again - each part starting up only when the part to which he is attached begins.

It is one thing to explain how a family (or class or other system) works as it should only if the individual parts do their own jobs; it is quite another thing for students to become living, integral, experiential "proof" of such a concept. The human machine can be dramatic truth-symbol of the systems concept.

II. Family Sculptures

In this activity, a volunteer "director" selects a "family" from the class and places each one in a "pose" according to a plan or situation. For example the "title" to a scene might be "Report Card Evening' for which a director would place a "Father", "Mother", and "Children" in a particular sculpture. The group thus placed, then freezes for a minute while the rest of the class (in observing groups) writes a brief dialogue according to the poses of the sculpture. At

the same time the actors are thinking about what their "roles" would say in that position (and/or situation) and how he/she feels in that scene.

Sharing

1. Ask volunteers for dialogue from each group. The groups might have divided the roles among them- one writing a sentence the 'Father" might be saying - another the "Son" and so on. An interesting effect often results from taking a "Father sentence" from one observing group, a "Mother sentence" from another, etc., the point being that communication in a real situation often is not related any more than this.

2. Ask the players how they felt in their roles (angry, peaceful, powerful, understanding) and what they might be thinking or saying.

3. Finally, the director explains what he had in mind when he placed the characters in position -
   Question: How were the feelings (dialogues) similar? Different? Were they pretty realistic? Why or why not? (Responces here could lead to another "more realistic" sculpture.)

Other situations

1. Mealtime (with a guest?)
2. Family room (T.V.) argument over which program to watch
3. Living room and child is telling about an incident a school
4. In family car - going to (grandmothers, picnic, ice follies)
5. In family car which is brand new.

See the area on discussion topics in teacher section for dialogue ideas.

Option:

On large paper word "balloons" could be filled in by observation groups for the sculpture

III. Family "Map" demonstration

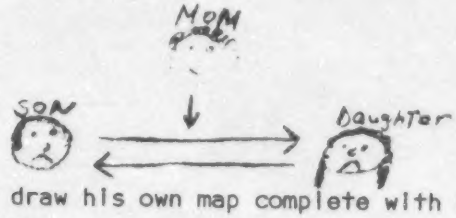
On the board the teacher could demonstrate for the class his/her own family map with brief explanations. (A sample family map is attached for you to use.)

1. A hat for each "role" is drawn on each person. With 2 children, for example, a dad would wear 2 "Father' hats since he has that role with both children but does not, of course, act exactly the same to each child. (age differences, sex roles, etc.)

2. If any other family member liveswith them (grandmother, etc.) they should be drawn in, too.

3. A communication "arrow" goes from each person to every other member.

4. A communication "arrow" goes from each person to every other exchange or set of arrows. For example, if the two children are arguing, the mother might become involved in the exchange in a way that is different from her involvement with either individual child, like this:



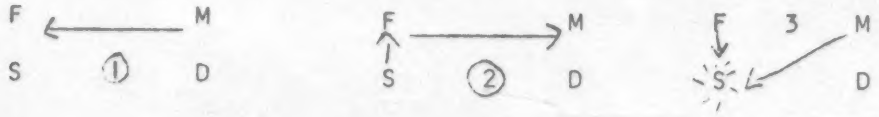
Have each student draw his own map complete with hats and communication lines.

Questions for discussion:

1. If each arrow is a "message" how many real lines can there be at once? (only one, with ease)
2. What happens if two or more show up at once? (confusion; broken 'lines")
3. What if they all showed up at once?
4. Can you think of any rules or suggestions for "unbroken" lines? (everyone should respect "exchanges" that are in progress.
5. What is happening here?

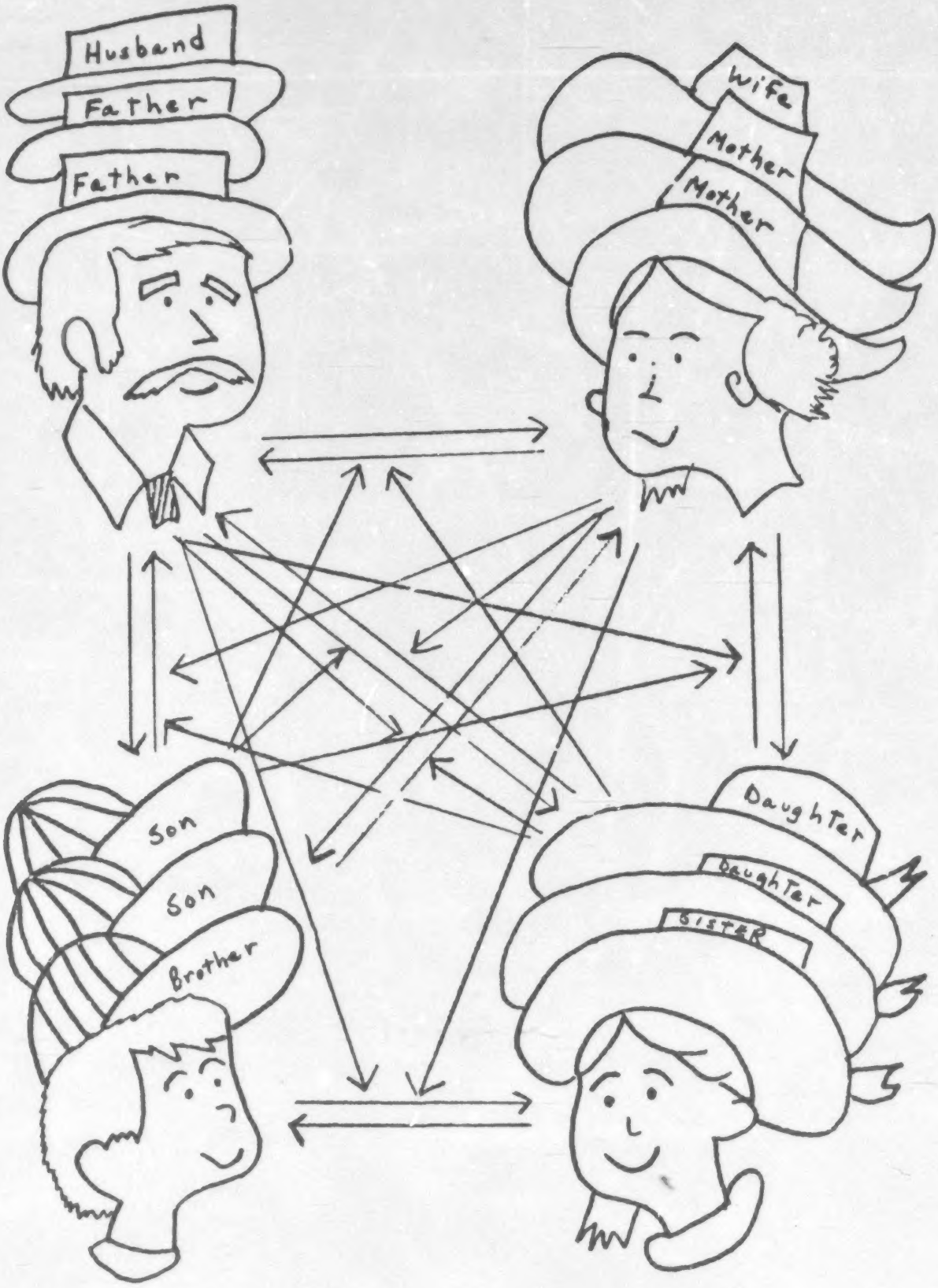
Put on Board

Mother, Father, Son, Daughter



(1 and 2 Father and Mother could be talking, Son interrupts and gets yelled at) Could this be continued? (yes, the daughter might get involved) and so on.
Option: The class might want to make their own with or without dialogue.

6. What would a map of this class look like?
7. Is it a good idea to have rules for talking in class?


Husband
Father
Father
wife
Mother
Mother
Son
Son
Brother
Daughter
Daughter
SISTER

COMMENT PAGES

1. Please check the activities you used in your classroom. We would also appreciate your comments on the activities and suggestions to improve them. (Please use the back of this page for more space.)

Awareness — Comments

_____ Activity 1-

_____ Activity 2-

_____ Activity 3-

Communication — Comments

Non-Verbal Communication Skills:

_____ Activity 1-

_____ Activity 2-

Listening Skills:

_____ Activity 1-

_____ Activity 2-

Verbal Communication Skills:

_____ Activity 1-

_____ Activity 2-

Problem Solving Skills:

_____ Activity 1-

_____ Activity 2-

Families

_____ Activity 1-

2. Was the presentation of the activities simple to understand and follow?

   Comments:

3. How could PACE be of more assistance to you in using these activities?

4. Overal comments on this handbook:

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